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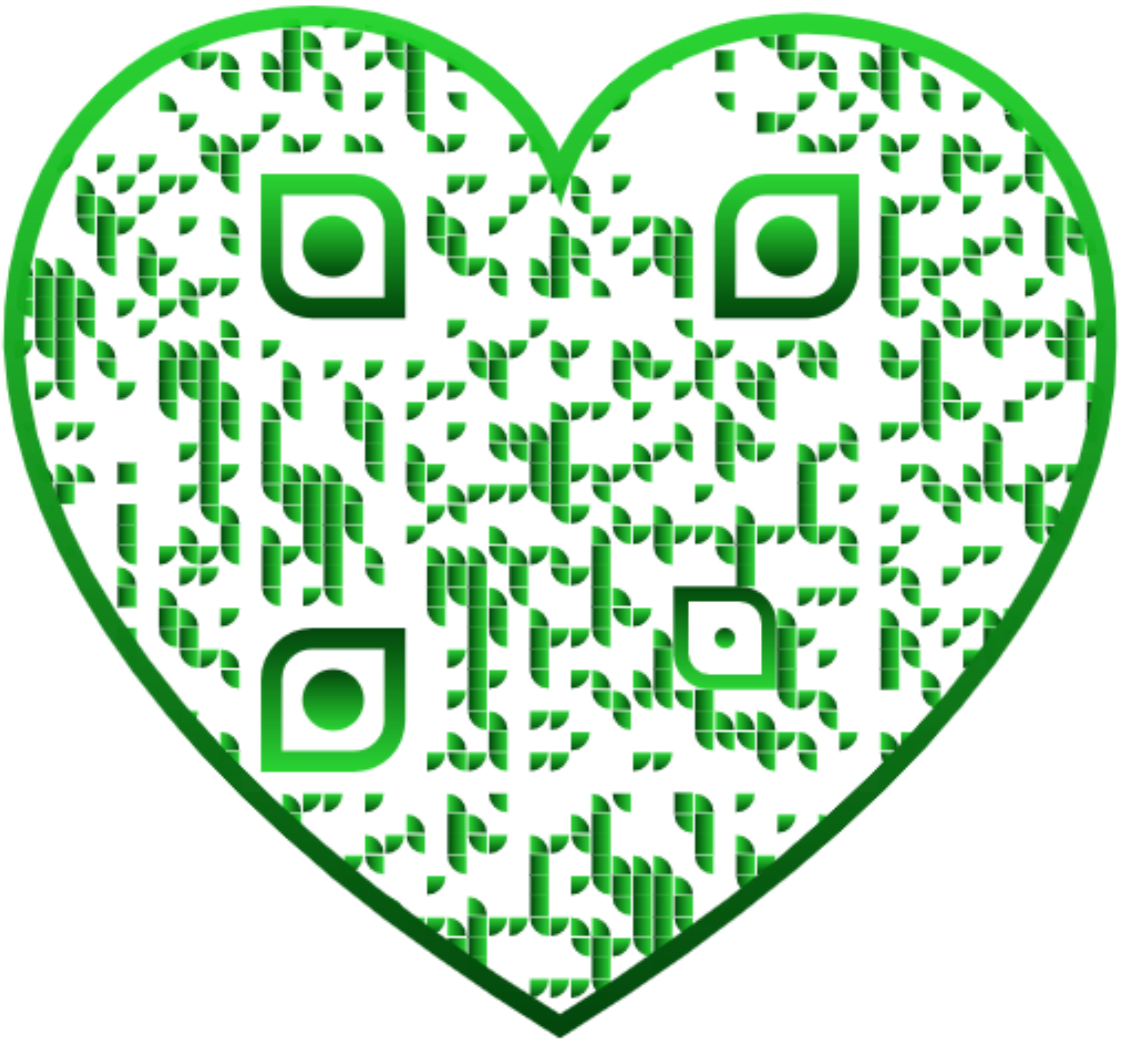
METAL FORCES

T.T QUICK

LIZZY BORDEN · AGNOSTIC FRONT · LIEGE LORD



EDITORIAL

In recent months we've received a number of letters questioning some of the content in METAL FORCES.

Now whilst it has always been our priority to cover the bands that our readers want to read about, it should be remembered that everybody's tastes in metal are different, as are their interpretation of the music. Therefore it is always going to be difficult to please everyone all of the time.

Don't think these comments are an excuse for some of the less favourable content that's appeared recently, because it's not. We are conscious that METAL FORCES could, and should, be a lot more heavier in content. That's why in this and especially in future issues, we will endeavour to keep it heavy and not let the boundries of metal get too diverse.

Please keep those letters coming in as your ideas and comments are always welcome, and we'd be particularly interested in your views as to where our coverage of metal should start and finish.

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NEWSNEWSNEWSNEWSNEW

● **SLAYER's** "Reign In Blood" album will be released in the U.S. by Def Jam on 6th October. The album will now be distributed by Geffen and not CBS who have apparently rejected the album due to its content. Following the release of the album, SLAYER will set off on an extensive U.S. tour - beginning on 17th October - with special guests **OVERKILL.** On 26th October the band break off from their U.S. tour to play the Aardschok Festival in Holland along with **METALLICA** and **ANTHRAX.** This will be SLAYER's only European show of '86.

● **WHIPLASH** (featured in MF18) are still alive and thrashing! Rumours that drummer Tony J. Scaglione and bassist Tony Bono had left the band, have been dismised as totally untrue by the New Jersey based trio, whose line-up is completed by guitarist Tony Portaro. In fact WHIPLASH will soon be going into the studio to record their second album tentatively entitled "Ticket To Mayhem".

● **POSSESSED** and **VOI VOD** look set to tour Europe as a double package later this year. All though no dates have yet been finalised, it is almost certain that the bands will include at least one UK show, probably at the Hammersmith Palais in London.

● San Francisco's **LEGACY** have replaced vocalist Zetro Sousa - who recently left to replace Paul Baloff in **EXODUS** - with a new frontman named Chuck Billy. Meanwhile it's now been confirmed that Baloff has joined **HIRAX** following the departure of Katon W.Depena.

● German rockers **SINNER** have just finished recording their new album entitled "Comin' Out Fighting". Produced by Chris Tsangarides the album contains a version of Billy Idol's "Rebel Yell" and is expected to be released by Noise International in late September.

● **LONDON's** new album is entitled "Power Play" and was produced by LA legend Kim Fowley. The album is likely to hit the streets by the end of November.

MICHAEL FURLONG (WILD DOGS)

● Portland's **WILD DOGS** release their third album "Reign In Terror" on 3rd October. The album, released by Receptor/Greenworld in the US and by Steamhammer in Europe, features new members Michael Furlong (vocals) and Rick Bartel (bass), who join Jeff Mark (guitar) and Dean Castronova (drums).

● **Facemelt Records** is the name of a new thrash metal label who should have their first release in the near future. The label can be contacted at: Facemelt Records, c/o Scott Givens, 75 Bennoch Road, Orono, Maine 04473, USA.

● Canadian thrashers **RAZOR** are presently seeking management. Anyone interested should write to: RAZOR, P.O.Box 1864, Guelph, Ontario, CANADA N1H 7A1.

PANTERA

Pic Stuart Taylor

● Texas' **PANTERA** have now replaced vocalist Terrence Lee with Matt L'amour who was formerly with Houston based LICK. The band plan on releasing a new album towards the end of the year.

NEWSNEWSNEWSNEWSNEW

ARTILLERY

●Danish thrash metallists **ARTILLERY** are currently in the Elsound Studio in Copenhagen recording their second album entitled "Terror Squad".

ARTILLERY are also seeking management to handle tour affairs etc. Interested parties should contact ARTILLERY c/o John Kluge, Taastrupgaardsvej 223, DK-2630 Tastrup, DENMARK.

●**NUCLEAR ASSAULT** drummer Glenn Evans has just launched his own record label - Arena Records. The first release in September will be a 7" single from New Jersey metallists **HARTER ATTACK** entitled "Salt In The Wound" b/w "Top Of The World". For more info on both HARTER ATTACK and Arena Records write to: P.O.Box 4164, Osbornville, New Jersey 08723, USA.

●**ONSLAUGHT** now have an official fan-club. For an annual subscription of £3.00, you will receive regular newsletters, 3 glossy fanzines, membership card, stickers and special merchandise offers. Cheques, PO's and IMO's (made payable to S. Hoare) should be sent to: ONSLAUGHT (Metal Force), 5 The Riddings, Kingswood, Bristol, BS15 4SB, ENGLAND.

●**CJSS** - who feature guitarist David T. Chastain - release their second album entitled "Praise The Loud" on Leviathan Records in October.

●New releases from New Renaissance Records in the coming months include debut albums from Boston's **POST MORTEM ("Coroner's Office")**, New Jersey's **GENOCIDE** ("Submit To Genocide"), Ohio's **NECROPHAGIA** ("Season Of The Dead"), Philadelphia's **ANVIL BITCH** ("Rise To Offend"), New York's **PHANTOM** ("Dead Or Alive") and Toronto's **SAVAGE STEEL** ("Begin's With A Nightmare").

The label are also looking for bands to appear on the "Satan's Revenge - Part 2" compilation album. Bands interested in appearing and whose lyrics mention the "occult (lyrics do not have to be pro-Satanic) and play "evil sounding music" should send demo, photo and bio to: "Satan's Revenge Production Staff", P.O.Box 11372, Burbank, CA 91510, USA.

●Chicago death glamsters **DIAMOND REXX** have signed to Island Records. Their first album "Land Of The Damned" is due out in October.

●Gerre Edinger, the former TOUGH LOVE guitarist, has joined a new all-girl band from LA called **SHE ROCK.** The band has just returned from Shanghai after being the first American rock band to be invited to tour and record in The People's Republic Of China.

●**DEATHRASH** (featured in MF18) have added two new members: Tim Scherer (2nd guitar) and Peter Pollack (drums). The band have a track "Buried Alive" on the recently released "Speed Metal Hell 2" compilation.

●**RAVEN** have just began the first leg of a US headline tour. Dates so far confirmed are: Albany, NY 12th September, Long Island, NY 13th, Providence, RI 14th, Baltimore, MD 16th, Washington D.C. 17th, Hartford, CT 19th, New Hampsire 20th (supporting OZZY OSBOURNE), Philadelphia 21st, and Rochester, NY 23rd.

More dates will be added with the tour lasting through to the end of October.

In November RAVEN will begin a European tour with special guests **TT QUICK.** UK dates are expected with a show at the Hammersmith Palais in London provisionally booked for 4th December.

●**FIERCE HEART** has a new line-up. Joining guitarist Rex Carroll are: Bob Reynolds (vocals), Sam Herron (bass) and Nick Forchoine (drums). The band have recorded a new demo, featuring "Lost In A Fantasy", "Lost Inside Your Love", "Power To Rock" and "Bad Child", which show that they have become more guitar orientated.

FIERCE HEART are still managed by John Douminian and interested parties can contact him in New York on (212) 535 7911.

●"Metal Deadness" is the name of a new thrash sampler being released by the Dutch based Killer Elite Records in October. The album features two Dutch bands, **SECOND HELL** and **SKULL CRUSHER,** who between them contribute nine tracks. To get more details on obtaining the album, send an SAE/IRC to: Killer Elite Records, PO Box 2, NL-7050 AA, Varsseveld, HOLLAND.

●South London based metal band **ALLEGIANCE** are currently in search of a vocalist, preferably in the Ozzy/Dio mould. For more details telephone Marc (01) 769 0817.

●Washington Christian rockers **BLOODGOOD** have just started recording their second album tentatively entitled "Detonation".

●Readers living in the New York area should check out WRTN's "Midnight Metal" radio show. The program, which has just celebrated its first anniversary, is hosted by Matt O'Shaughnessy who recently broadcast an exclusive interview with A.J.Pero following the drummers departure from **TWISTED SISTER.**

WRTN is at 93.5FM and you can get more info from Matt O'Shaughnessy by calling (914) 636 1460 or (914) 235 3604 (evenings).

HAVE MERCY

●Maryland's **HAVE MERCY** have signed to Combat Records. The band will have an EP, released on the label's "Boot Camp" series, in September. Meanwhile former HAVE MERCY guitarist Nick Ellingson has recently rejoined the band, replacing John Brenner.

ROTTEN TO THE CORE

MIKE EXLEY Investigates The Core Of AGNOSTIC FRONT

The MF team has seen a lot of trends take a grip on our beloved metal scene in its nineteen issues. One of the most important in ages and undoubtably one of the more radical, is the growth of the hardcore scene which has its origins in the 'garage scene' of the metropoli in the USA. The States has been responsible for a lot of 'fads' over the years but here music has discovered a new avenue just soaking with talent waiting to take up the challenge. One of the foremost contenders in this rapidly expanding field is a New York bunch called AGNOSTIC FRONT and tonight it is with a great deal of interest that I listen to the warblings of Rob Kabula, bass player of this band who have attracted some considerable controversy since they came together.

So Rob, what are the backgrounds to the band? "Vinnie (Stigma) put the band together in 1982. We played the clubs a lot and went through several changes before reaching today's line-up. Now it's coming real good! We have a new drummer in Joe Montanero and also a new guitarist Gordon Ancis who came outta NYC MAYHEM. With me, Vinnie and Roger Miret (vocals) that completes the line-up."

What happened to your other guitarist Alex Kinon? "Oh, he played on "Cause For Alarm" but then he really got into glam; he liked to play MOTLEY CRUE and wanted to play arenas and all that, so he left, well actually we decided that for him. With Gordon now it's a lot better."

You mentioned "Cause For Alarm", your LP. I understand it's your second release? "Yeah, we released an album "Victim In Pain" in 1984. That was a really heavy hardcore album with fast one minute and two minute songs. The production was very 'garage' but although it was quite rough we hope to have it re-released for all our new fans quite soon."

The production of "Cause For Alarm" is very good; who handled it? "That was the work of Norman Dunn. He's worked with RAVEN in the past. He really did a good job because we wanted a good production to widen our appeal outside just the hardcore area - he really made it happen for us."

Your name is quite interesting. Does "AGNOSTIC FRONT" carry any messages? "Vinnie thought that one up. We all like it! Yeah, I guess it conveys a message. We don't preach, but I think we try and show people some of the real truth they don't see - at least you don't have to play the album backwards to see the message!"

I agree there, but do you think this gets you into controversy. I heard that "Maximum Rock And Roll" magazine accused you of being Nazi's? "I guess you're referring to our track "Public Assistance" aren't you? I don't care too much for the press who attack our opinions; we say what we want to say really. Sure, the lyrics are political but it's "street politics" not the radicalism of politicians. Maximum Rock And Roll said "Public Assistance" was racist but really it's about people who abuse state benefit, you know, those that walk around in pearls and gold while others, not getting benefit, suffer! That magazine just hate us. I think they needed a bad guy band and unfortunately they chose us."

I must say though that "Shoot His Load" is certainly a very pointed song (it concerns the Bernard Getz vigilante killings). "Yeah, that song definately has a message. I got mugged once on a train, so I know how that guy felt. The trains over here are like your football trains, very violent. There was a lot of support for that guy over here. It's a 'fight back' song more than anything."

The spread of hardcore is slow over here - do you think it really has a place in Europe? "Oh sure, but you've got to remember, in the US hardcore bands are still breaking new ground. A new scene is developing; bands like us and C.O.C. are now saying, "we feel limited by the hardcore one minute or two minute song, let's take a chance and go for the more metal sounding of four minutes and more, what can we lose?" It's really catching on at the moment."

Would you say you have anything of an English punk sound? "No, not really. We're influenced by English punk like BROKEN BONES and GBH for sure, but we like to use the hardcore and metal style of US music as well. A lot of bands over here are the same. Take S.O.D. for example - they blended metal and punk/hardcore. In fact I know Billy Milano real well - he lives just up the street from me and sold me my bass. I introduced him to Scott Ian and hopefully to hardcore. I wish M.O.D.(METHOD OF DESTRUCTION) a lot of luck. I like a lot of bands; ENGLISH DOGS for example are really happening over here right now."

I heard that you did quite a big tour recently Stateside. How did that go? "Yeah, we did over thirty dates with GBH all over the place. It was a real kick ass tour, real good. It was so good for us because in the past we used to make 20 bucks or so playing to maybe a hundred people but suddenly we were playing the Ritz in New York to a sold out audience who were all interested in us."

Are there any chances of a European visit then? "We really wanna play in Europe and especially in England but, as you said, it's real slow for you over there. Hardcore really isn't big enough just yet, I guess we'd risk too much? Our record labels - Combat and Rough Justice - are giving us a lot at the moment, they treat us great, but I think we'll have to wait for the big break of hardcore over there."

There you are folks, got the message yet? Who would you like to tour with Rob? "Oh, GBH or someone like that I suppose. We'd really like to try out a support to a metal band though, because that would expand our audience a lot more. We don't want to be labelled as just hardcore, we'd like to be thought of as more metal as well; metalcore I suppose?

Well it seems as though you could be starting yet another new phrase there; what's next for the band? "Well, there should be a few gigs locally around New York in September (probably as you read this), then we're off on an East Coast tour in October with more dates. We are also considering a new album sometime around the end of the year."

So, it seems that hardcore is still in its infancy and should grow still further into a more distinctive form of the metal spectrum. This musical form which seems to be one that at last defies the categorisation of the press and is therefore termed radical and down right bad, is going for the throat. Be sure AGNOSTIC FRONT will be right in the thick of things giving their all. You'll hope, I know, to see more in the pages of MF and I'm assured by Bernard that there will be regular inclusions of such genre in the coming months. Hopefully we will see a translation of it into tours over here quite soon before it too becomes forgotten under the pressure of other metal forces presently trying to reach the top of the metal pyramid.

To contact AGNOSTIC FRONT write to: AGNOSTIC FRONT c/o Hardcore Management, 161 West 54th St., Suite 1203, New York, NY 10019, USA. Merchandise is also available.

LIZZY BORDEN

GETTING AWAY WITH MURDER!

LIZZY BORDEN Are Committing Mass Metallic Homicide.

DAVE REYNOLDS Investigates

What is Heaven?

According to STRYPER's Michael Sweet it's something too big and wonderful for the human mind to even begin to imagine.

According to Hollywood movie directors it's a place full of fluffy white clouds, Punky Meadows clones bearing Colgate bright smiles and golden wings, with a harmonious GIUFFRIA ivory soundtrack.

According to yours truly it might well be another sleepless night of passion with THAT GIRL - Oh Signorina! - but then I've always fancied being on Cloud Nine rather than any old fluffy white one.

In Los Angeles, by the look of things, Lizzy Borden's idea of Heaven is being up on stage with his band acting out another scene from the Metal Murderess Roadshow, a macabre rock'n'roll blood, guts'n'more blood live show. All your hits and more when Lizzy gets the last laugh. ALICE COOPER would be proud of him.

TO LIVE AND DIE IN L.A. Welcome to your nightmare readers. This is where Lizzy Borden get's to have his say. Sitting comfortably? Will you be able to keep your lunch down? OK, I'll begin.

The last time LIZZY BORDEN were featured in MF was way back in issue 9, when Dave Constable and Steve Hammonds reported on a lig with the band at their rehearsal hall. Well, nearly two years on and LIZZY BORDEN are on the way to becoming big news following the release of the very impressive double live album "The Metal Murderess Roadshow" released by Metal Blade in the U.S. and Roadrunner here in Europe (see review in last issue).

I wound up talking with the main-man himself recently, so I first asked Lizzy why release a live album, and a double one at that, so soon in the band's career?

"That's the Big question", laughs Lizzy, "basically because we wanted to because our fans wanted to see us on tour and this was the only way we could give our live show to the people at the time. The interesting thing about it is that you'll never see that show again because we now have a completely different show."

The album and some of the show's theatrics reminded me a great deal of KISS in presentation. "Yeah, I guess that KISS were a huge influence on me so that's why."

One point I did pick up on with the live record was the lack of 'raps' between songs. Unusual for an American band?! "So far as the songs running together, that's our show, it's a straight forward show. There's no compensations on that album, everything you hear is exactly how it was done. There's always a lot going on, it's pretty theatrical."

So, as I suspected, the video must kill the album in this respect. When is it released? "Well it's out through Metal Blade but it got official release through Capitol on 25th August."

Metal Blade have recently signed a distribution deal with Capitol Records which means that bands like LIZZY BORDEN, OMEN and FATES WARNING etc will, hopefully, reach a wider audience. As we spoke the band had finished off their new album the day before. Titled "Menace To Society" Lizzy sounded very pleased with it. "The new stuff is like our first album "Love You To Pieces" except it's heavier and there's more to it. We haven't sold out to thrash, when I say it's heavier I don't mean it's faster although the vocals are the fastest I've ever sung in my life! It's a very interesting album, I want people to either like it the first time they hear it or hate it, I don't want it to grow on people!! It's the best record we've done so far. Very interesting!"

Will you be going our on a mammoth tour to promote this one? "Yes, definately. We're putting a new show together that's gonna be pretty wild. We are trying to work on being an opening band and do a major tour but no-one will let us open for them! We've only been able to headline so far. Mind you everywhere we've toured we've always drawn crowds in. We've broken records in several clubs, we never draw less than 700 people. Honestly we've got more fans than we knew we had!"

Well you can count me as one Lizzy, ever since the release of your debut "Give 'Em The Axe" EP. I've heard rumours of a European visit. What's the news? "We're planning a full European tour in September I think although no-one wants us as a support act (There was talk of them going out in Europe with SAXON, but this appears to have been blown out). You see everything we can put into our show and albums we do so. Our new show won't be about murder, it was but we changed it. The concept is different but it's still as violent and it's got our original stamp on it. The things we've got planned are pretty bizarre and we'll bring as much of it to Europe as we can. We're a bit like KISS so far as the show is concerned, always dreaming up something new. I'm already working on the concept for the show after this one. We'll be playing most of the new album this time round with all the old favourites interwined in the set."

Aiding'n'abetting Lizzy in this quest for bloodied flesh are guitarists Gene Allen and Alex Nelson, bassist Mike Davis and Joey Scott Harges on drums. An unbelievably tight knit unit. But whatever happened to Nelson's forerunner, Tony Matuzak? "He's been out of the band for over a year. He never toured with us, he was out before the first album came out. It was a bit hard for him to deal with life. I don't like the typical rock'n'roller who doesn't wanna work. Alex is a great addition to the band."

With an over-the-top stageshow such as you have, have you encountered any problems with the PMRC yet? "No, the PMRC haven't touched us! Maybe they don't even know of us (yet). We do try and make it obvious that our show is just pure escapism, it's definately not reality and we don't act as if we're doing it for real." There's gonna be screwballs who are influenced by anything in society so don't blame metal bands for each'n'every death or suicide (Ozzy must be real sick of that one!).

There is one part of LIZZIES show that fascinates me and that's the part where Lizzy utilizes a, usually gorgeous blonde, female in the stage act. Will they still be using the girl in the new show? "Oh yeah. What we usually do is get the roadies to grab a girl from the audience and it's amazing how many girls are willing to do it, but I never know how she's going to react, half the time they're in a state of shock which means the act has worked! For Europe Stephanie Smith (the "Love You To Pieces" cover girl) has agreed to come over with us but if she doesn't then we'll just have to recruit!"

Flesh for fantasy. Yeah LIZZY BORDEN are some act, no wonder there's not an act in the land who wants them to open up for 'em. Still, after this next album I shouldn't think LIZZY BORDEN need worry. A major deal is only a blood clot away. Let it Rip LIZZY. May the Council For The Cauldron always be with ya!

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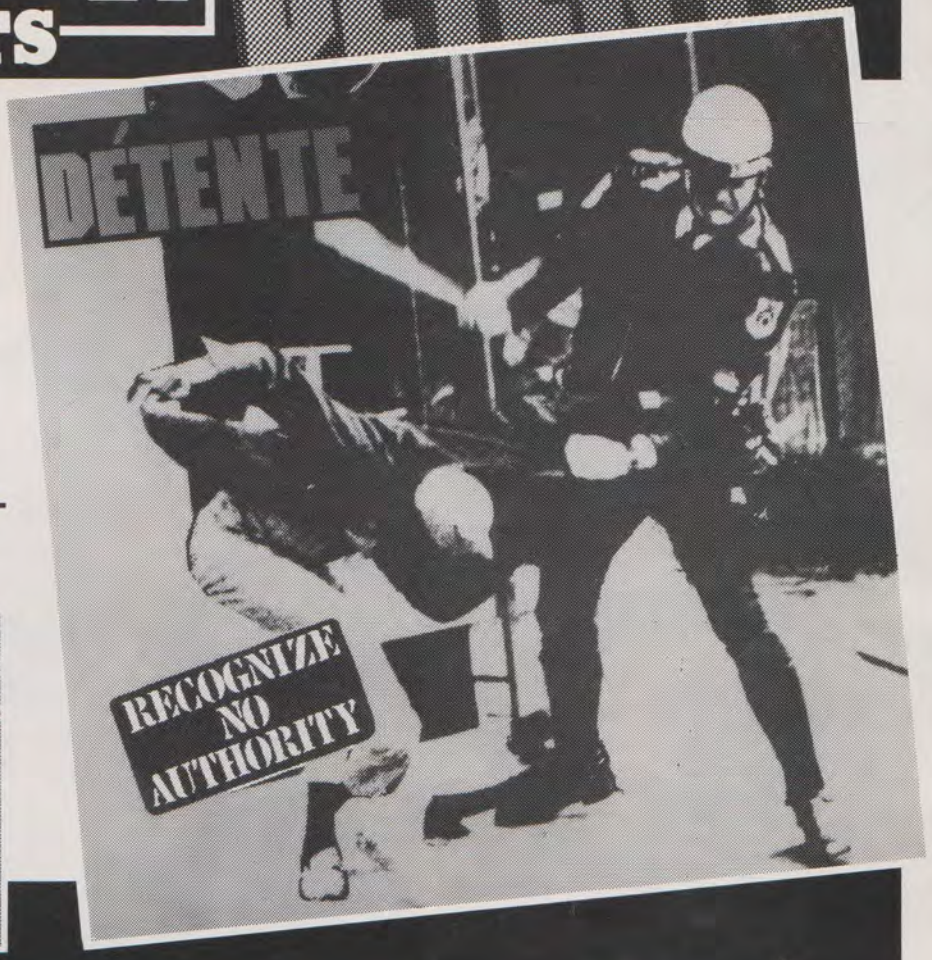

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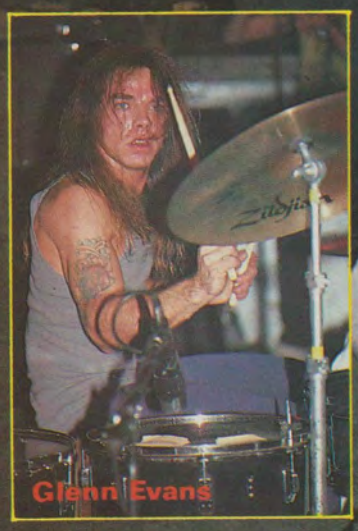
NUCLEAR ASSAULT


Glenn Evans

John Connelly

Anthony Bramante

Danny Lilker

All Pix Frank White

BATTLEZONE

As NUCLEAR ASSAULT Press The Panic Button, BERNARD DOE Talks to DAN LILKER

It's been two and a half years since bassist Danny Lilker left ANTHRAX soon after they released their debut album "Fistful Of Metal". And it's virtually taken all of that time for Lilker to achieve a settled line-up with his own band NUCLEAR ASSAULT. During that time of course, he took time out to get involved with the immensley popular STORMTROOPERS OF DEATH project. Sadly S.O.D. are no more, but NUCLEAR ASSAULT are now ready to launch their own attack on the metal globe.

The bands debut EP "Brain Death" has recently been released by Combat in the U.S. and this will soon be followed by a full album "Game Over", scheduled for release in the U.K. by Under One Flag in October. Incidentally the cassette version of the album being released by Combat in the U.S. will contain an extra track "Lesbians".

As well as Danny Lilker, NUCLEAR ASSAULT also feature John Connelly (vocals/guitar), Anthony Bramante (guitar) and Glenn Evans (drums) who used to bash the skins for New Jersey rockers T.T.QUICK. But it was Lilker who I recently spoke to, and began by asking about his split for ANTHRAX?

"Well basically I couldn't get along very well with Neil Turbin (then lead singer with ANTHRAX). Technically I was thrown out, but it didn't matter as it had got to a point where I couldn't deal with it anyway. I was also getting into thrash and much faster stuff and I wanted to pursue it."

So when did you form NUCLEAR ASSAULT? "That was in February 1984, but it didn't really get rolling until the end of that year. Then we went through a few members until we finally got to the line-up that recorded "Nuclear Assaults Next Demo"" (reviewed in MF17).

That was your second demo right? "Yeah, the first demo was recorded with a couple of former members back in December 1984. It was OK but we wasn't too crazy about it, so we updated it by recording the second demo with a new line-up."

How did you get the deal with Combat? Persumably you had other labels after you as well? "Yeah we talked to a couple of other ones - Roadrunner and Rock Hotel Records - but we just thought that Combat had the best to offer us. Metal Blade and Megaforce also showed an interest, but they weren't really ready and we wanted to get an album out as soon as possible."

"Hang The Pope" is very much like an S.O.D. style of song in terms of sick humour, is that a side of NUCLEAR ASSAULT we can expect to see more of? "Well that song is a lot older than S.O.D., but it definately has the same thing; the fast speed and the humour.

"We don't want to be known as a death metal band because we don't sing about the devil. We've been into hardcore for quite a while and we like to sing about real shit."

So how would you describe your music? It's really a mixture of hardcore and thrash isn't it. "Yeah it's in between and I like to think it's got the intelligence of hardcore, because it's too easy for everyone to sing about the same old shit. It is kinda the same as S.O.D. but it's not as contrived, it's just happened that way; it's more like a process of evolution."

What are your influences at the moment? "Well they're always changing, but we've been listening to hardcore solidly for about two years now. I still like the old metal such as SABBATH, PRIEST and MAIDEN, but now it's mainly all the hardcore bands like MISFITS, A.O.D., D.R.I. and all that kinda stuff. We've played with like half the bands we like which is good, and we're always playing places like CBGB's and all the hardcore places in New York."

Have you played outside of the New York area? "Yeah we've gotten around. We have this school bus that we tour around in, so we've got to Baltimore, Detroit, Cleveland and all over Pennsylvania. But once the album is out we'll do a real tour, including the West Coast where I hear we're pretty big."

And Europe? "Well if everything goes well with the album I'm sure we will be over there within a year. I hope so anyway."

I understand your gonna bring out a picture disc entitled "Butt Fuck", when's that coming out? "That should be out before Christmas. The story behind that song - "Butt Fuck" - is about Vince Neil (MOTLEY CRUE). I mean, he's out driving drunk and kills somebody in the car (Razzle, drummer from HANOI ROCKS), and we feel that he's not getting enough punishment. Just because he's rich and popular he's getting off easy and we feel that's pretty fucked up.

"But it's typical of that poser attitude, like drink, party hardy and fuck 14-year-old girls and now he's got his final comeuppance. It's good that he didn't die because he would have become a martyr and now he's gotta live with it. We've got nothing but total contempt for bands like that, so we wrote a song about it."

What sort of audience do you get? More hardcore than metal? "Yeah, we're friends with all the skinheads in New York. I don't know what it's like where you are, but I've heard it's pretty fucked up in California where the skinheads and longhairs can't get along, but it's not like that here and I get along with everyone in the scene. When we play, we get all the moshing and slam diving at our shows and it's great."

What are your views on the S.O.D. project being terminated? "Well, I'm a little disappointed that S.O.D. is finished because I thought it was a lot of fun. We made a lot of people happy and we also offended a lot of people too, which is what we wanted to do, and I think it's a waste to throw it all away. Still NUCLEAR ASSAULT is happening, so I guess it's OK."

Yeah, and you can be sure that NUCLEAR ASSAULT will be happening in a big way. The album is a perfect blend of hardcore and thrash, destined to make NUCLEAR ASSAULT one of the top bands in the underground scene. And who knows, after SLAYER and EXODUS, they could well be the next no compromise hardcore metal band to be snapped up by the majors?

If you want to find out more about NUCLEAR ASSAULT then write to:- NUCLEAR ASSAULT, P.O.Box 4164, Osbornville, NJ 08723, USA.

DISPATCH

READERS LETTERS

This letter is in response to L. Frey's comments in MF18' "Dispatch".

It is known to any metal people who go to hardcore shows that they are disliked by skins and/or punks. They are not disliked because of their beliefs or attitudes or even their musical tastes, but because of their har. Punk is a supposedly open minded movement where personal expression is an essential element. There is nothing open-minded about disliking a person because of his haircut (or lack of one).

It is true, a majority of metal people cannot slam (not mosh). They just push each other spastically (football playing). My observations on this (like L.Frey) is limited to the scene in my area. It is a gross generalization to assume all metal people around the world cannot slam (mosh).

I agree S.O.D. is metal, though not for the same reasons. You classify them as metal because they have long hair. Does that make Roger or Gordon of AGNOSTIC FRONT metal heads? And is Udo Dirkschneider a punk because he has short hair, combat boots and suspenders? Classifying a music based on how the members of the band look is ridiculous.

Last I'd like to say that though I like hardcore more than metal the letter was written to METAL FORCES and hardcore is not metal.

Harold Vrooman/Joe Mazzeo
Amityville, New York, U.S.A.

P.S. CRUMBSUCKERS are GOD!

I'd just like to thank you on your free advertising/helping/campaigning. All these features like Penbangers, Demolition and Fanzine Corner are so proving on how set you lot are on campaigning to develop this music and help fans - you're bloody wonderful.

Oh, and finally, following the letter from a certain L.Frey from Belmar, NJ., (a boy who thinks he knows how to mosh!) I'd just like to ask what's he doing in Penbangers Issue 16 saying "I'm 15, I thrive on KISS, METALLICA and others", what a joke! So much for a know-all on hardcore. Larry!! You had me pissing with laughter!

Porky Finch
Wendover, Bucks., England

I write in response to the letter written by Mr.L.Frey (printed in MF 18).

He explained to us everything about skins and hardcore... In a lot of ways he was right, but unfortunately he made a few mistakes:

A) You say that AGNOSTIC FRONT and D.R.I. are hardcore not metal... wrong! - they both used to be hardcore; AGNOSTIC FRONT's "Victim In Pain" LP and D.R.I.'s "Dirty Rotten" EP are both hardcore, but their latest records, "Cause For Alarm" and "Dealing With It" both sound more metal than most 'real' metal bands!!!

B) You say that certain bands are not hardcore because of their haircuts! It's the type of music you play, and the lyrics you write that decide whether you're hardcore or not: If a band with long hair plays hardcore and writes hardcore lyrics then they are hardcore... if a bunch of skins plays metal and writes about Satan, Hell and all that crap, then they are a black/death metal band. The way you wear your hair has nothing to do with the sort of music you play.. otherwise you would be discriminating people, and that's something punx and hardcore fans don't like, or am I wrong about this?

C) Finally I'd like to say that I think the link between metal and hardcore is OK, as long as it isn't overdone - both types of music can influence each other as long as they don't harm each other. There should be room for real hardcore bands as well as cross over bands and real metal bands! THRASH FOREVER!

S. Gebedy
Rotterdam, HOLLAND

After reading the letters in the last "Dispatch"
I felt compelled to write. Kelv Hellrazer's articles are the only reason I read METAL FORCES. SO I guess I'll write in his defense. I'm not offended when so-called "real headbangers" insult glam rock. (I know who was listening to what in 1977 and who is trying to take who home whenever I go to a metal show). Glam rock is fun. That's what rock'n'roll is supposed to be about - not pseudo-satanistic tendencies and a lot of sweaty angry ugly young men.

Kelv Hellrazer is reporting on one aspect of the metal scene which several people like or else bands like MOTLEY CRUE, POISON, JET BOY, HANOI ROCK and CHERRY BOMBZ woudn't be doing, or have done, as well. It's a shame that people feel they have to put down a certain genre of rock in order to prove their manhood or the validity of the genre they themselves enjoy. I'm not going to say that glam is original or that all glam rockers are excellent musicians. Glam rock is a form of rock'n'roll which is a form of entertainment. I guess what I'm trying to say is guys LIGHTEN UP! Try to remember what rock'n'roll is all about - having a GOOD TIME. Not pretending that you're into Satanic worship when you're not or that you don't really enjoy putting on you little studded outfits and getting drunk and getting laid.

Yvonne Garrett
New York, U.S.A.

Kelv Hellrazer should die or be fired, preferably both.

Mary Ciullo
Peekskill, NY, USA

I think the "new look" MF is great. Why shouldn't a metal magazine look high grade! Heaven knows why the Hardcore kiddies think it's much more credible to have a magazine that's so tacky.

Speaking of those so called "underground" types; I don't know why they give you a lot of flack for featuring glam bands. I like a wide variety of metal and features on unknown bands is what sets MF apart from other magazines. So what if there's an article about a glam band, your publication is called "METAL FORCES" not "Obscure Underground Thrash Bands To Name Drop".

Keep up the good work!

Jane Shishido
Hawaii, U.S.A.

P.S. Believe it or not? I'm a 23-year-old female university graduate with in B.A. in Art History, that just adores METAL. It's my favourite bump-n-grind musical genre!

Here are a few suggestions and comments I have: In issue 17 you stated that only 5% of your readers were displeased with the new format. I know for fact that a lot more than 5% of your readers are Death/Thrash metal fans, and I also know that Hardcore metal fans sure weren't pleased with all the shit that you've been putting in METAL FORCES that can't even be considered metal (such as POISON DOLLYS, MOTLEY CRUE, MASS, SNATCH, RATT, DOKKEN, POISON etc. etc.)

I can enjoy all forms of metal (esp. Hardcore Metal/Thrash Metal) ranging from Thrash like SLAYER, WHIPLASH, POSSESSED, FROST etc., to Power Metal like METALLICA, OVERKILL, RUNNING WILD, ANTHRAX etc., to straight-ahead metal such as ACCEPT, IRON MAIDEN, old PRIEST etc. But the point is that bands like DOKKEN, RATT, CRUE, KROKUS, KIX, JOSHUA (anything with heavy keyboard use can never be considered metal) and SURGIN are not metal. All of these bands have even stated that they are Hard Rock, not metal. Unless you want to change your name to COMMERCIAL ROCK FORCES, I'd seriously consider what I'm suggesting and feature only metal bands. It doesn't matter what style of metal they are, just so they are METAL!!

So, METAL FORCES, live up to your name or change it!

Dmitry Owens
Ojai, CA, USA

You guys still spend too much time supporting poser acts. Even one article about ACCEPT is too much! You should concentrate on power and speed metal (cut the death metal in half). Groups like HELSTAR, DAMIEN THORNE, HELLOWEEN, OVERKILL, and GRIFFIN are the best male fronted bands while the best metal is groups with female singers. WARLOCK is the best followed by CHASTAIN (with Leather), D.C.LACROIX, SENTINEL BEAST and JADE. I would like to know more about the groups I just mentioned and also about new groups like DETENTE and WAR MACHINE.

It wouldn't hurt your mag and in fact improve it immensely if you could feature a female singer fronted band (not all girl bands, just female singers) every month! You could call your column "Metal Goddess Of The Month". Women deserve much more credit than they get! Example: SENTINEL BEAST has the best singer in death, and lo and behold, it's Debbie Gunn, a female! Nobody can sing like her in death!

WARLOCK, fronted by the amazingly sexy Doro Pesch, is the No.1 power metal group these days. Last, but not least, D.C.LACROIX is the best melodic metal group at the moment.

Warlock Overkill
Quebec, CANADA

Note: I am a male. Not just a women supporting women!

If you have got something to say about METAL FORCES or heavy metal in general, then drop us a line at: "Dispatch", Metal Forces, 17 Livingstone Link, Chells, Stevenage, Herts, SG2 OEP, ENGLAND.

Music For Nations

THE ALBUM

MFN 68

ROGUE MALE : ANIMAL MAN

+ 3 TRACK - 12" : `BELFAST´

12KUT 122

Music For Nations

THE SWARM IS UPON US !!!

NEW 3 TRACK 12" SINGLE 12KUT 124

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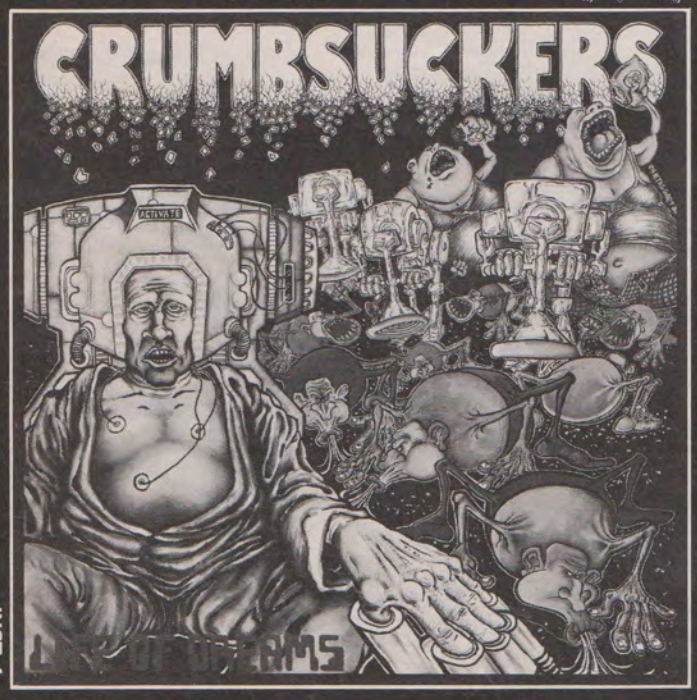

JUST 4

`LIFE OF DREAMS´

AGNOSTIC FRONT

JUST 3

`CAUSE FOR ALARM´

CASTLE BLAK

KINGS OF SLUT ROCK

KELV HELLRAZER Talks To REGIE 'BABY' ST. CLAIRE and KEV MEULLER

Last year saw the spawning of a very different style of glam rock band - CASTLE BLAK. Much more than just a 'slide it in' style of rock, especially lyrically. "Babes In Toyland" didn't receive the attention it deserved mainly due to a cock-up with the release schedule of the LP in England and France. But the killer tunes rose above all this. Cuts like "Ten High", "Black Diamond" and "Throw The Book" are still fresh in my mind, even after all this time.

Basically "Babes In Toyland" was like a Regent St.Claire solo album as he did basically everything on the LP and is also the only remaining member from it.

CASTLE BLAK currently features aside from Regent on guitar, Chuck More (lead guitar), Kev Mueller (bass) and Scot Sanders (drums). To get an idea of what the current line-up is more about you'd be better off listening to the ten track demo for their forthcoming LP "Another Dark Carnival", which will be unleashed on the world in October. Cuts that really stand out are: "Good As It Gets", "Some Kinda Wonderful" and "Glory Hole". Another KISS cover is featured "Do Ya Love Me" and the hilarious "Boyfriend" with Regent rappin' till the cows come home.

I met up with Regent and Kev whilst they were in London with their manager Bill Burkard. The first thing I quizzed the guys on, was how the whole concept of CASTLE BLAK came together? Regent:"Right we'll give you something we haven't given everyone else. A few years ago I went into a music store and there was a guy playing all KISS songs on the guitar, I walked over to him and we started talking; that guy was David Chayce. We started jamming together and I was playing guitar and he wanted to play drums. He was really a guitar player and I was really a drummer, so we switched. Then we said, hey let's start a real band. So to do that we switched again, so I was now playing drums and David was playing guitar. We then called Keith Beattie up who was a friend of mine, he was a bass player.

"We then started auditioning drummers as I didn't wanna play drums any longer. So we auditioned quite a few drummers and Matthias Montgomery came in who was very very young.

"We started rehearsing and it just so happened that Matthias had a friend Tom McWilliams of T.O.M. Records. We talked to him about putting a record together and he said he was interested and told us to go ahead and call the studio and set up the recording time and that he would pay for it. Well I called the studio and he backed out, so I was left holding the bag. But instead of cancelling we went ahead and me and Matthias payed for it.

"That tape became our demo. It got sold in Frisco and I believe in Europe a bit. It was called "Ready, Willing And Able" and featured the title cut, "T.G.I.L." and a song which was never done or ever played again called "Hold Me Back", which was almost like a speed metal song.

"The band was once originally called FOX but then we changed it to CASTLE BLAK. Then Keith and David quit. So we got Kev and another guy who was finally replaced by Chuck More. Quite recently Matthias moved to L.A. to take up an acting career and we've now got Scot Sanders who was previously with HEAD ON and THE SPEED OF LIGHT."

So how come there's a KISS cover on the LP? Regent: "I play KISS songs because I like them. It's like the same reason as when you get in the shower and you start singing something that you like to sing. So it just so happens that I like to play and sing KISS songs; it makes me happy. On the record I wanted to do a KISS song and I took one that we covered the best - "Black Diamond". It turns out that live in front of people we do "Do You Love Me" better. The crowd rapport is better for this particular KISS number."

Did "Babes In Toyland" turn out the way you wanted it to? Regent: "I think for the tiny amount of money that we had to work with that it turned out very good. Also considering that the lead guitarist David Chayce didn't want to play guitar anymore - he was going to be a keyboard player - so he did the record as a favour to me and it was like pulling teeth to get him to play good. Also my bass player came in with the attitude of "Well I'll do this for you, but then you're gonna have to get someone else."

"Like I've said to a lot of people before Tom, the guy at our label, has very little experience in bands or music or studios. So because he was the person with the money I had to let him do what he wanted to do. The record was supposed to be produced by CASTLE BLAK and Kevin Armie. But it was really produced by Tom, with a little bit from me, a little bit from Kevin, a little bit by Matthias and a little bit by just about anyone who was walking through the studio - it turned out to be a real circus. Overall, though I would say we are happy with it."

So why does the band just stay in San Francisco all the time? How come you hav'nt gone to L.A.? Kev: "There are too many bands in L.A. There are so many glam bands down there that I think in San Francisco we have more space. Although saying that there seems to be a small scene starting in Frisco with JETBOY, SYBIL, MAD ANTHONY, TRAMP and a couple of others." Regent: "Oh and there's MICKEY SHIELDS but I hate to give them a plug, I guess they're a little like us. The most predominant type of music I would say is neo-psycedelic bands like FLYING COLOURS and LOVE CIRCUS."

Kev: "It wouldn't be worth us going to L.A. to become just another L.A. band; it would be so hard for us to get noticed down there." Regent: "Why should we leave where we are now in Frisco, where people know about us, just so we could start at the bottom of the scrap heap in L.A. Besides there are a lot more differnt things happening in Frisco musically. I mean you could get Paul Bailoff (ex-EXODUS) cueing up for tickets to our gigs. (mass laughter).

How did you meet up with your manager Bill Burkard? "Well Bill used to run the only real record shop in America and I lived with one of his employees so I used to go down there alot to see this guy. The first time I met him I thought he was a total ass-hole and totally hated his guts. But Bill's a great guy; you see recently he's done a lot of stuff for the band that I could never do. If it wasn't for Bill we wouldn't have a record out. When we recorded the album with Tom we didn't have a contract. So what would have happened is that we would have tried to put the record out and Tom would have just kept the tapes. Bill made Tom give us the contracts. Listen I'm a musician, I'll never deny that, but it gets a bit much when I have to handle the business aspects as well; sure I can do it, but it's better having Bill around. The guy knows what he is doing, I mean MEGADETH and METALLICA asked him to be their manager. Bill is a guy that typifies the type of person in San Francisco, OK you said Bill is more associated with Speed/Death metal, but he can at the same time appreciate MOTLEY CRUE."

So what lies next for the BLAK ones? Regent: "Well "Another Dark Carnival" is out in October. It's gonna contain two cuts which aren't on the demo, "Another Dark Carnival" and "Do Ya See Me". I'll tell ya Kelv, this album absolutely kills the first one, you're gonna die when you hear it. Also I've just finished my FEMME FATAL project. I've done a single called "Put Me Away". It features Chuck from CASTLE BLAK and Robbie Starrick on bass, Michael Farnel on keyboards and Matthias Montgomery on drums. I've put it out on my own label Stiff Kitten, and the next CASTLE BLAK LP's gonna be out on this label as well."

I'll leave my judgement until I've heard the finished LP, but things certainly seem on the up for the boys at the moment.

For more info write to: CASTLE BLAK-MAIL, P.O. Box 27072, Conord, CA 94527, U.S.A.

DEAF METAL

GAZ SHARPE Comes Under Fire From MOTORHEAD

MOTORHEAD are the first band I ever headbanged to.

Flea and I did the old 'nodding-dog' act for the duration and, despite the terminal tinnitus that struck with a vengeance immediately after vacating the venue, it was in the morning when I realised the full extent of the damage.

I awoke from a nightmare as horrible as any CHROME MOLLY album cover and jumped out of my festering pit with a start to discover my head still on the pillow!

MOTORHEAD are the first band I ever got a headache to.

Don't worry I'm not about to feed you a concise history of the band coz you know that already, and I won't even tell you of the thrilling tube trek to the rehearsal studios to waste three or four pages on journalistic wank.

So here I am stumbling up the stairs and the first thing I encounter is Lemmy and a plate of congealing beans. His eyebrows recognize my presence but his eyeballs stay glued to the plate remorselessly hunting down the last bean to be impaled on his fork. (Heavy Metal breeds cruel people.)

"Hi Lemmy" I offer. "I'm here to interview you I'm afraid". "Oh no you're not!" Lem states firmly. "You're at five!"

We discover someone has neglected to take in the details of the day's schedule and so Lemmy gathers up his brood, positioning them strategically around the room, in readiness (yawn) for an interview.

MOTORHEAD have been lumbering around Europe recently with MANOWAR and EXCITER as excess baggage so how did it go lads? "It went really well" says Phil convincingly. "We did our first dates in Switzerland and Copenhagen outselling the other metal bands on the road at that time so it was great."

You must have been all over Europe now then? "Just about yeah" says Phil. "Yugoslavia, Hungary. We did one and pulled in 27,000 people in an hour! It was incredible!!"

"There were kids hitch-hiking from East Germany and Poland to the gig, all over the place!" adds Lemmy. "They can get the records but not many bands go over there unfortunately for them."

So when do you go back there? Pete admits that "Wurzel's going back tonight on a Morrocan bus!" Which signals the start of the end of this interview. But, I do manage to get some sense out of them when asking about the upsurgance of interest in metal in the Mediteranean countries. "I've noticed that actually" agrees Pete. "I went to Greece for my holidays and it's amazing all the names of heavy metal bands sprayed everywhere. It's like Spain. We toured there a few years back in the bullrings and I'd never of imagined then that it would cotton on like it has now."

Why do you think American bands don't do the rounds in those areas and in particular the Eastern bloc? (JOAN JETT excepted of course.) "They're terrified of communism aren't they." Phil says. "Yeah, he's right" chips in Lemmy. "They don't understand that Europeans have always mixed even before the wall, so it's still all Europe to us which the Americans have no concept of at all. You get American bands doing world tours that only take in the States and Canada! They think that's all there is! We'll play anywhere. The Orkneys, Isle Of Dogs, Canvey Island."

After all these years have you noticed any change in MOTORHEAD's audience? "Yeah I have" he grins. "When Brian was in the band it got a lot smaller!!" "He's a silly boy isn't he?" Wurzel tell me. "I am silly, yes" Lemmy accepts before turning remarkably sensible. "They haven't changed really, they have the same approach where ever we go. They still wear the same old leathers and denim with the same badges on them even in countries where they don't understand a f**kin' word we're saying.

"We've lost a few fans because they think they're supposed to grow up and get married and put all this silly heavy metal behind them. I'm sure you know a lot of people like that Garry and if you don't you will. (I wonder if that's after the 4th kiddie? - GAZ) In America it has started to get violent, violence towards each other."

Actually GRIM REAPER told me similar stories when they opened for SLAYER, who incidently got booed off after a few numbers. Why do they do it?? "Perhaps they hate each other" Lemmy conjects. "Practising for the football field, I don't know. They just kick shit out of each other slam dancing and whatever." At this point his attention is drawn to the sight of Phil reaming out his nasal passages with a strange device. "What the f**k are you doing??" he demands of his guitarist. "My nose is bunged" is all he can muster which in turn is the cue for a quick ridicule from Wurzel. "Blowfish! Blowfish!!" he blurts.

Ever seen grown men giggling like schoolgirls with a Y-fronts catalogue? I have. Let's move on to this new album then. The title track seems to be very different from anything you've tried before

and the lyrics don't tie up with the title do they? "In what way?" inquires a beady eyed bassman.

Well, you'd think with a title like "Orgasmatron" the thing would be sexually motivated but its about the causes of war isn't it? "Ah! is it?" states Lemmy sounding uncannily like an old teacher of mine. "It's about people without the courage to wank or have a woman and get off by going to church instead. Masturbatory hysteria!!

"I would call Hitler an Orgasmatron right, as he enabled everyone to experiance this mass orgasm. The verses deal with the three things that do that - politics, religion and war. An army marching off to war love it with the chicks throwing flowers at them, new uniforms, big tough guys. That's a form of mass orgasm."

Don't you agree with religion? "It stinks!" he snarls. "I f**kin' hate it!!" Are any of you guys religious? "No" laughs Wurzel. "But Pete worships hamsters!" "Great big f**kers with tattoos!!" shouts Lemmy. Why dis "Orgasmatron" turn out the way it did then? Pete (who did not laugh at the mention of tattooed rodents - a private fetish revealed?) tells me "We've played the song for some time but didn't know how it would develop. It turned out that way because a lot of ideas came when we were recording it."

OK, what about "Mean Machine". Is that one deep and meaningful? "Yeah, it's about MOTORHEAD powering down the highway." says Lemmy still recovering from the hamster session. "Most of my songs are simple because I'm a simple chap."

"Deaf Forever" seems pretty much on the same lines as "Orgasmatron"? "Sort of" Lemmy explains. "It's about all the war heroics for f**k all. No dead are remembered past the given period of mourning."

What is your "Claw" Lemmy and what do you use it for? "Ha! It's about snatching peoples girlfriends!" he reveals. "It's very ambiguios too. Seems like the claw is a big four fingered dick. Be handy though wouldn't it? You could get four at the same time. Stand close together girls and Uuunnnngh!!" (This is bloody disgusting!)

"Doctor Rock"? "You've heard of tree surgeons? Here's Wurzel's sexy black socks!!" says Lemmy bending down to sniff the offensive articles and emitting a monstrous fart in the process. (Which he virtually ordered me to include in the interview.) The beans have had their revenge!

What about "Built For Speed" Phil? "I don't know what any of these songs are about!" admits the only person in the room unaffected by Lemmy's flatulent outburst. Praise be for congested nostrils. Lem answers "It's just another one of my songs about f**king!!"

"Riding With The Driver" must have a story to tell? "Choo! Choo!!" shouts Wurzel. "That's mine. We'd just been to Europe and were coming back on the train to London. I went up the front and the driver let me drive the train back. I was ecstatic because ever since I was small I'd wanted to be an engine driver."

At the mention of trains Phil is dispatched to fetch a print of the album cover for my critical perusal. I suggest a cowguard would look nifty between the bass drums. "Who you been talking to??" demands Pete. So we could see a big chuffa train onstage then? "No" discounts Lemmy. "We're having all the audience dressed as passengers!" "And all the roadcrew will be dressed in BR porters uniforms!" jokes Pete. "We may even be half an hour late onstage!" Wurzel points out.

Trains and GWR kinda go together too so I question them on their new record company. How did it start? Is it any good? "It's very good" praises Lemmy. "It's only upstairs so we don't have to go very far to complain! No, they've got us, GIRLSCHOOL and....er..THOR.(Much tittering). It was formed by our management and has nothing to do with Bronze."

Talking of the bad old days what really happened with the "Ultimate Rock Magazine's" gig at Great Yarmouth? "F**kin' terrible that was!" moans Pete. "The orgainization was f**kin' useless! We flew back from the States especially as well. Small hall for a start which turned out to be a good thing coz no f**ker turned up!! The generators for our equipment broke down half way through our set so we had a nice 15 minute break." "He got on his drumstool, dropped his shorts and did a dance with his arsehole to fill the gap!" Phil accuses Pete. "Yeah, and I was singing ten green bottles!!" remembers Lemmy. Pete provides additional information. "Only 600 odd turned up which was crazy for some of the good bands on - WAYSTED and GRAND SLAM". Lemmy has obviously learnt his lesson. "You don't hold a rock festival in a deserted holiday camp in Norfolk on a wet weekend. That is the lesson we learned. It was f**kin' hopeless!" "Hard graft as well - £30 for three days" mutters Phil.

Do you find it difficult explaining why it isn't financially feasable to play everywhere to fans? Scotland? Wales? "We play Scotland everytime!" Pete retorts. Lemmy is eager to clarify the situation to the UK fans. "You just can't visit every f**kin' village so we do the largest cities serving that area. The people in Scotland always bitch that we do Edinburgh, Glasgow and maybe Aberdeen but not Oban!! What the f**k can you do??!

"We once toured with SAXON and did 54 f**kin' dates! And then we jumped off a diving board into a wet sponge! But there's nothing in the North of Wales. I know coz that's where I come from. Just naked erotic dancing clubs with that rhythmic jungle beat that incites our children to f**k like rabbits!!

"Half of America though is in the middle ages with these c**ts putting stickers on records about the devil and shit like that!" Is "Orgasmatron" going to get one? "I sure hope so!" wishes Lemmy.

I noticed PRIEST went out of their way to avoid the dreaded stickers. Would you ever be influenced as to your writing style? "I don't write conciously to upset anyone" he pleads before making clear that "I wouldn't go out of my way to avoid it either."

How do you come up with your warped ideas? "I just write" Lem beams truthfulness. "I don't write about the devil though. I don't give a f**k about him." "Yeah" butts in Pete. "What has he done for us, ay?" Wurzels face crinkles up into thoughtfulness. "He came to one of our gigs though but the bastard didn't pay!"

"Your very quiet aren't you?" says Lem turning the tables on me. Well, yeah. It's so I can let you lot rabbit on and hopefully get you to say lots of things you'll regret when this goes to print. "Oh no!" gasps Lem feigning horror. "We've fallen into a trap!!" "Blowfish! Blowfish!!" Wurzel rounds off.

"Hey" asks the mainman. "Do you want to hear a bit?" er, I've got a tape of the LP actually. "No, No, No. This is the real thing!!" My mouth has a habit of saying "yes" when my brain is screaming "No!!" and it's just happened. Goodbye cruel world - it's "Orgasmatron" live in an enclosed space.

You could spend a lifetime in a biological laboratory trying to mutate a human being into a jellyfish with no hint of success. MOTORHEAD can do it in just under 3 minutes. (wobble, wobble) "Blowfish!!".

Playlists

BERNARD DOE
1. Unstoppable Force - AGENT STEEL (MFN LP)
2. Reign In Blood - SLAYER (Def Jam LP)
3. Peace Sells...But Whose Buying? - MEGADETH (Advance Tape)
4. Game Over - NUCLEAR ASSAULT (Under One Flag LP)
5. Riders Of Doom - DEATH ROW (Noise LP)

DAVE CONSTABLE
1. When The Mirror Cracks - Q5 (MFN LP)
2. Indiscreet - FM (Portrait LP)
3. Convicted - CRYPTIC SLAUGTER (Roadrunner LP)
4. Recognize No Authority - DETENTE (Roadrunner LP)
5. Metal Of Honor - T.T.QUICK (Megaforce/Island LP)

KELV HELLRAZER
1. Lost In A Fantasy - FIERCE HEART (US Demo)
2. I Be Am - STORM (US Demo)
3. The Creek - THE CREEK (MFN LP)
4. Sin Will Find You Out - ORIGINAL SIN (Roadrunner LP)
5. Sticky Fingers - WRATHCHILD (Private Live Tape)

DAVE REYNOLDS
1. Megattack - MEGATTACK (US Demo)
2. Aviator - AVIATOR (RCA LP)
3. That Girl - FM (Track from "Indiscreet" LP on Portrait)
4. Turn Out The Lights - RAIL (Track from "Rail Three" LP on Dynasty)
5. Undercover Lover - Z TOYZ (US Demo track)

Readers Album Chart

1	1	Master Of Puppets - METALLICA (MFN)
2	-	The Force - ONSLAUGHT (Under One Flag)
3	-	Pleasure To Kill - KREATOR (Noise)
4	19	To Mega Therion - CELTIC FROST (Noise)
5	-	Eternal Devastation - DESTRUCTION (Steamhammer)
6	13	Walls Of Jericho - HELLOWEEN (Noise)
7	29	Fatal Portrait - KING DIAMOND (Roadrunner)
8	-	Poison Dollys - POISON DOLLYS (Passport)
9	7	Spreading The Disease - ANTHRAX (MFN)
10	3	Speak English Or Die - S.O.D. (Roadrunner)
11	-	Fear Of Tomorrow - ARTILLERY (Neat)
12	-	Killing Is My Business... - MEGADETH (MFN)
13	-	La Terreur - ADX (Sydney Productions)
14	9	Turbo - JUDAS PRIEST (CBS)
15	-	You Better Believe It - ROSY VISTA (Noise)
16	-	War Games - GRAVEDIGGER (Noise)
17	-	Want You - ROUGH CUTT (Warner Brothers)
18	-	The Murderess Metal Roadshow - LIZZY BORDEN (Roadrunner)
19	-	Torment In Fire - SACRIFICE (Roadrunner)
20	-	Get It While Its Hot - BLACK LACE (Mausoleum)
21	25	Rrroooaaarrr - VOI VOD (Noise)
22	23	Infernal Overkill - DESTRUCTION (Steamhammer)
23	-	Speed Kills II - VARIOUS ARTISTS (Under One Flag)
24	-	Bullets Vol. One - VARIOUS ARTISTS (Combat)
25	-	Metalized - SWORD (Aquarius)
26	18	The Ultimate Sin - OZZY OSBOURNE (Epic)
27	30	Power And Pain - WHIPLASH (Roadrunner)
28	-	From The Megavault - VARIOUS ARTISTS (Megaforce)
29	11	Evil Invaders - RAZOR (Roadrunner)
30	16	Russian Roulette - ACCEPT (Portrait)

The METAL FORCES READERS ALBUM CHART is compiled each month from votes received by readers listing, in order of preference, their current Top 5 favourite albums, giving 5 points for the first choice down to 1 point for the fifth. Send your votes for the next issues Readers Album Chart to: METAL FORCES, 17 Livingstone Link, Chells, Stevenage, Herts., SG2 OEP, ENGLAND.

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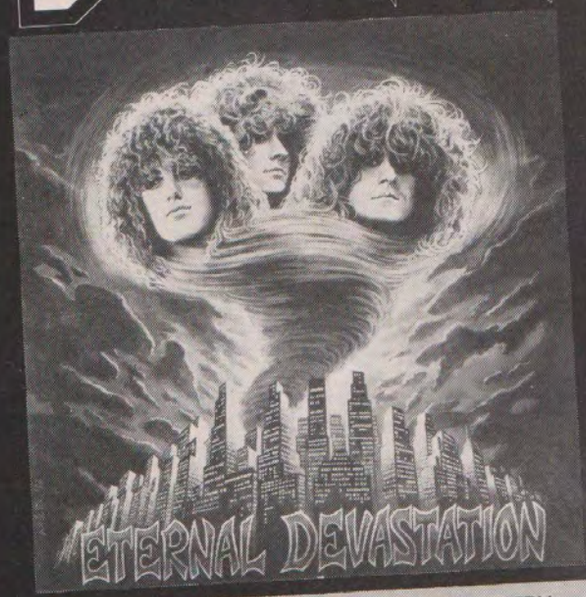

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THE SOUND REMAINS THE SAME

The Welcome Return Of LIEGE LORD Into MF's Pages And They Still Play No-compromise Metal As DAVE REYNOLDS Reports

According to the 1985 METAL FORCES Readers Poll LIEGE LORD appear to have quite a following when you consider they were possibly the only, uh, 'normal' metal outfit to have made it into the predominently thrash oriented "Best Album" and "Major Success In '86" categories.

Whilst in the US recently I made a point of catching up with the band for an in-depth interview. I initially hooked up with LORD's bassist Matt Vinci and guitarist Tony Truglio backstage at HITTMAN's L'Amour East Show, arranging to meet two weeks later on their home turf in Stamford, Conneticut for the interview and also to see them in action, albeit in Matt's basement but MY GOD are they Good! An incredibly tight, powerful metal unit. But more on this in a while, let's first of all find out LIEGE LORD's feelings about those surprising (?) poll results.

"I was surprised", says Matt, "because there's a lot of bands I read about, especially in METAL FORCES, that could've been in there but weren't, like OVERKILL, and we were in there instead". "We were really pleased about it" adds drummer Frank Cortese.

LIEGE LORD's success has been developing as a result of last year's crushing debut album release "Freedom's Rise" put out by the French Black Dragon label, although, for some insane reason, the liason with the company has been terminated with Black Dragon rejecting LIEGE LORD's new material on the grounds that it's too thrash!!! (This is the same company who rejected HITTMAN because they weren't heavy enough!) "The deal was for one album", explains Matt, "They wanted to do another album at the start but we've since heard they hate the new stuff so..."

Still a contract has just been signed with Metal Blade Records for the United States and a new album is imminent, I'm assured. Many of you might not be aware that "Freedom's Rise" was actually released, if you can call it that, by Ironworks Records (in atrocious packaging!) some time ago but there was no money put into the promotion or advertising of the release, nor were there many pressed up. In short a total disaster and an experience I'm sure that's been shared by many other bands involved with that company or its 'subsidiaries'! Frank: "People call me 'n' Matt all the time asking us where they can get hold of it, but I don't know where to tell 'em to go 'cos I don't know where to find it myself!"

"Freedoms Rise" did, on European release, get the band a tremendous amount of press, especially in MF where I've raved about the band since their demo days. Matt: "Black Dragon helped us a lot with getting reviews and articles, especially in Metal Hammer and Enfer for example, although we didn't fare too well in Sounds and you know who in the UK!!"

As well as press, other bands have been impressed with LIEGE LORD's style. Remember is was Christian Logue of SAVAGE GRACE who played a big part in getting the deal with Black Dragon, but from a fan point of view, despite the band doing well in Metal Polls and good sales figures, there have been instances where they've played and been given a less than appreciative reception. Vocalist Andy Michaud: "We don't go over well with hard core fans for some reason". Matt: "The main reason why this is is because of the way we dress. If the kids don't see ripped jeans and sneakers then you're a poser!"

Which brings to mind the popularity of CELTIC FROST. How come the same hard core crowds don't slag off Martin Ain huh? With all that make-up and frilly shirt shit surely he looks more of a poser than anyone? Explain that one to me kids will you? Why, I almost thought that was Martin Ain making a guest appearance on the cover of PILEDRIVER's "Stay Ugly" album!!

Anyway, back to LIEGE LORD. Musically they've been compared a good deal to a harder, faster, younger version of JUDAS PRIEST without the cloning effect a-la MALICE. Matt: "We all grew up with PRIEST and then came IRON MAIDEN....."

How do you feel about being compared to Rob Halford in the vocal department, Andy? "It's a great boost for the ego but I don't let it go to my head because I know I'm not Rob y'know? He's my greatest influence without a doubt."

QUEENSRYCHE has been another band mentioned when LIEGE LORD's name crops up. All of the band admit to liking the Seattle boys so let's just leave it at that 'cos I don't wanna really talk about a band I don't have much time for. Period.

When's the second 'LORD album out then guys? Matt: "We're working on the material right now. It's more together, a lot of the songs that will be on it were written around the same time as those that were on "Freedom's Rise", its just that they didn't make the first record." Frank: "We have so much material backing up on us right now that we really wanna do this second album quick and start work on the third one."

Believe me, after watching the band rehearse in that basement of Matt's I can honestly tell you that the new material is absolutely stunning. What's more LIEGE LORD are one of the tightest, most awesome bands I've ever heard in a 'live' situation. The power that was coming from those amps and Andy Michaud's lungs was incredible. An interesting aside, ever wondered how the band came up with the name? Matt: "I was looking for a name and I knew what the band was all about and eventually I came up with LIEGE LORD, which is kind of an old English medieval thing with a Lord pledging his alliegiance to his King."

In recent months the band have recruited a new guitarist in Paul Nelson who replaced the departed Pete McCarthy, why did Pete leave? Matt: "He was starting to listen to a lot of DOKKEN and RATT and trying to incorporate stuff like that into our kind of style. It wasn't really the reason why he left but it did contribute to it."

Pete chose the time to leave the band as the same day they were due to support AVENGER in Albany, perfect timing eh? It didn't stop them from playing though. Andy: "That day we went up to Albany without him and did the gig with just Tony on guitar. We'd never practised with just one guitarist in two years and it was kinda weird."

But now they have the more experienced Nelson in the band, and the combination of his talent matched with the high quality guitar playing of Tony Truglio produces devastating results as the new album will soon prove.

So let's hear some on the road stories from the AVENGER/LIEGE LORD dates. Matt: "Oh yeah. There was the time when

Pic Pat Prince

MATT VINCI and PAUL NELSON

Pic Pat Prince

TONY TRUGLIO

Pic Pat Prince

FRANK CORTESE

Mick Moore (AVENGER's bassist) encountered a bus load of Christians coming back from a STRYPER concert so he takes this big stick, throws it down and threatens to perform a miracle by turning it into a cod sandwich!!!"

Someone, I don't know who, then mentions something about Mick turning up one morning with rope burns on his arms!! I can just hear the self-styled Mr.Optimist muttering "BASTARDS!" as he reads this!! But then there's the story involving Ian Swift, AVENGER vocalist now in ATOMKRAFT, and some tomato ketchup, but I'm still waiting for some incriminating photographs before I can give you the full story on that little incident!!

Pic Pat Prince

ANDY MICHAUD

All in all a good time was had by all one way or another on that tour and I couldn't think of two more suited bands to play on the same bill together than LIEGE LORD and AVENGER. Too bad that AVENGER have ceased to exist, with Ian Swift hooking up with ATOMKRAFT as I said, and Mick Moore still looking for a band to join. More news soon, but life goes on and 'LORD are starting to play a few more dates following a brief hiatus whilst Paul Nelson learnt the set ("In two days" says the guitarist who was apparantly instructed by none other than Steve Vai) and gathering up that material for the second album. A roughly produced demo Matt gave me proves that they've got the songs, the same sound and approach, (wait 'til you hear "Speed Of Sound" and "Birds Of Prey"). So as long as they retain YOUR valued support then hopefully 'LORD can progress up that metal ladder. I, for one, certainly hope so 'cos it was certainly a pleasure hanging out with 'em and I was glad to hear that Andy escaped the clutches of Motley Sue's parents yet again ha! ha!!!

METAL VISIONS
VIDEO REVIEWS

CHARIOT
Sweating Blood - Live At The Marquee (Shades Video)

With 55 minutes of heads down no nonsense hard driving rock delivered in typical CHARIOT fashion, this video captures the atmosphere of a good night at the Marquee perfectly. For CHARIOT it's undoubtably their finest achievement to date.

13 tracks, taken from the bands two albums "The Warrior" and "Burning Ambition", are all complimented by thoughtful camera work - a lot better than I expected from this independant release - which climaxes with a rousing version of the excellent "Vigilante".

Even though I find CHARIOT's material a little samey at times I still find this video enjoyable and if you haven't heard the East London rockers then this would make a fine introduction, capturing the band at their finest in a live enviroment. At only £13.99, good value for money too.
Telephone Shades on 01 434 1363 for more details.

BERNARD DOE

VARIOUS ARTISTS
Bronze Rocks (Virgin Vision)

Bronze were a fine record company, R.I.P. An unfortunate giant crowded and ultimately swallowed up by a surge of midgets who still see fit to choke metal to near death. You want to know about the current metal scene? Don't ask, it's embarressing.

At last the GIRLSCHOOL promos see the light of day due to their master's demise. The real early shoots are hilarious, Kelly in gaudy scarlet lipstick - God help us all. I'd actually forgotten old Enid used to front the band as well till this film reminded me.

GIRLSCHOOL still have that naive charm from their early years, they're still writing bubblegum rock and some of their finer moments are captured here in these musty archieves from the vaults. "Emergency" is glorious, tack at its best. "Yeah Right" features similar 'Stand and Play' camerawork with the wayward and welcome Philthy Taylor in drag ambling on to nag the girls.

"20th Century Boy" and "Play Dirty" made me go and wrench the records out of my collection, blow off the accumulated dust of centuries and re-experience it all again. "Don't Call It Love" didn't because that has, and always will be, crap.

There's two previously unavailable MOTORHEAD cuts here and some elevator music from URIAH HEEP thrown in. ROBIN GEORGE's face appears on the screen so it's time to empty my bladder. Some whining tinny clockwork band called BRONZ are thankfully tucked away on the end so you can rewind beforehand. Buy this for the GIRLS contributions if you're loaded. If, like me, you think the asking price takes in the other dead weight why not steal it??

GAZ SHARPE

VARIOUS ARTISTS
Metal City (Polygram Video)

"Metal City" is a Neat Records compilation featuring four of the labels acts: VENOM, WARFARE, SARACEN and the now defunct AVENGER. Each band contributes three tracks which are interwined with various behind the scenes clips from the Neat offices, recording studio, bands on the road, roadies at work and VENOM arriving and preparing to shoot their "Nightmare" video.

These added clips make an obvious low-budget video quite interesting, giving its 60 minute running time a somewhat documentary feel.

As for the bands themselves, AVENGER probably come over with the most visual numbers. "Under The Hammer" being the best, filmed in a breakers yard, while "Run For Your Life" and "Revenge" are given a "live" on stage setting and a chance for vocalist Ian Swift (now with ATOMKRAFT) to show off his best Bruce Dickinson poses.

SARACEN offer the most hilarious video, in "We Have Arrived". Set live in a North-East pub the video is interspersed with flashes of half-naked girls running through woods which has nothing to do with the song whatsoever. Thrown in as pure fantasy this only makes a mockery of a good song from a talented but sadly underated band.

Incidentally WAREFARE's "Rape" features previous clips from the AVENGER and SARACEN videos, making sure that maximum milege is obtained from the exotic "filmed on location" settings!

All the VENOM offerings "Seven Gates Of Hell", "Witching Hour" and "Nightmare" have all been available on video before so nothing really new here for VENOM fans, apart of course from the behind the scenes clips.

But nevertheless "Metal City" is still a watchable video and certainly a lot better than a majority of the compilation videos on the market.

BERNARD DOE

STRYPER
Live In Japan (Japanese Release Only)

I would've been inclined to believe that the yellow'n'black attack could've put together something with a bit more sparkle. Sure they sound good'n'look good but the band don't appear to be putting on much of a spectacle whilst being captured for all-time on video.

Of course all your fave songs from "The Yellow And Black Attack" and "Soldiers Under Command" albums are included and, naturally you get to see the low-flying bibles, but this looks like a distinctly average performance by STRYPER who look bemused by the Japanese who, in turn, don't understand what Michael Sweet is trying to put across in the lyrics he sings anyway. Still, it's intresting to see a drummer (Robert Sweet) playing side-on to the crowd. So THAT'S what visual time-keeping is all about!! When released in the U.S. or U.K. this one's strictly for fans only I feel.

DAVE REYNOLDS

from the FRONTLINE

BUDGIE/GRIMREAPER/RANKELSON/XS
Town Hall
Loughborough

XS are a very young band so forgive me if there are no ridiculous claims to megastardom just yet. They are, however, indivicual and a slight more aggressive than their limp demo. (Thank Uli!)

Their novelty comes in employing two female vocalists who both possess fine nodes and certainly look the part. Jenny Curtin handles most of the chores (I think!) but roping in the other unidentified lass was a master stroke. Hard rock FLEETWOOD MAC beckons!!

A few cover numbers shore up the set to give you some idea of their relative inexperience, but their own numbers are catching up to the versions. (PILEDRIVER's "Sodomize The Dead" was left out due to time restrictions). Their tunes, whilst not being poetential platinum at this stage, do have a unique sparkel and XS don't pretend to be a second rate JOURNEY either. Not as rancid as FM or as limp as SHY, because the guitar of Gary Straker keeps things well out of leper land.

Melody is the name of the game here and soon they'll be writing some shiners. Just now the song structures are too simple. Not as basic as TWISTED SISTER (goo,goo) but still inoffensive enough to sell Puffa Puffa Rice.

No complaints on the musicians, all competant, but when that obvious talent injects some extra creativity into the set XS will have the raw product to be something special. I can feel it in my bone.. sorry bones. (Blatant sexism I confess, but would Stevie Nicks be Miss Mega with a warty nose?)

XS look good, including Dave Williams vampire fetish, the songs WILL come and they're touring so make the effort! (and give me her phone number Gary!!)

RANKELSON on the other hand don't look good, but obviously think they do. MOTLEY CRUE 1984, effeminate lace, fishnet and gaudy glaucous makeup do not constitute a worthwhile act. OK, what I'm trying to say is that they look total dickheads and received little appreciation for their efforts. Which is a shame as nestling on their ranks is a diamond vocalist in Col Sargeant.

Reminiscant of SABBATH's incredible Ray Gillan the guy has natural power and his own distinctive tone that sets him apart. The bad news is that it's all wasted on sub-PURPLE dross, even the title track of their next album "Bastards Of Rock'n'Roll" failed to impress. If Col got himself in a band intent on writing strong metal instead of living a lie the guy could, and should be, megamouth 1987. Find a decent band Col for your own sake.

Their set finished to muted applause which apparantly gives bassist Kim Hooker the right to shout "Loughborough, you're all a load of f**kin' wankers!!" This debacle 'climaxed' in the throwing of a pigs head into the audience which landed with a sickening thud. Guitarist Fox had promised to explode two porkers with pyro but, like their supposed coach load of fans, this never materialized. Neither did the strippers that were supposedly coming to entice us with their wares.

The group's atrophic image attenuates their already limited potential audience to overtly glam posers who'll be far more concerned with CRUE and POISON to even bother with this poor substitute. So only check them out if your band is in need of a star frontman, otherwise avoid. Could I just squeeze in here that GRIM REAPER were f**kin' GOD? Take it away Dave...

GARRY SHARPE

Pic Matt Sampson

NICK BOWCOTT (GRIM REAPER)

For what it's worth I thought that GRIM REAPER were the best band of the evening. I was down the front for these guys, make no mistake! After witnessing The Greeps rampaging through an extremely tight'n' powerful set I've come to the conclusion that here is the next mega British metal band to follow in the footsteps of JUDAS PRIEST (the undisputed British metal gods in my opinion) and IRON MAIDEN.

They've already achieved well deserved

Pic Matt Sampson

success in the U.S. and I feel sure that they're going to get even bigger, but if this crowd was anything to go by then the U.K. may take a while to conquer. REAPER had a few fanatical supporters - including me - but most had come to see headliners BUDGIE. Without taking anything away from the Welsh lads, is it just me or are British metal fans, to quote Gogmagog, "Living in a f**king timewarp"??? Aren't new bands good enough? I mean there's more to life than bloody WHITESNAKE, DEEP PURPLE, LED ZEPPELIN or HAWKWIND!!! Get behind GRIM REAPER before they forget Britain altogether due to their overwhelming U.S. support.

Messrs. Bowcott, Grimmet, Wanklin and Simon blew me away with a collection of oldies (quite a few from the amazing debut LP "See You In Hell" - y'know, the album with the equally amazing Garry Sharpe cover art) and newies from the forthcoming third LP (one of note being "When Heaven Comes Down" - not the DOKKEN song.) that were probably responsible for Bernard wetting his pants over! This was metal at its best. If they ever get to the Marquee this could quite possible be another excuse for a Constable/Reynolds/Ling stage invasion on the encore, I warn you now Nick mate!!

DAVE REYNOLDS

I have to admit that I've never been a fan of BUDGIE, but there was no doubt that it was the Welsh trio that a majority of the 500 strong audience had come to see.

This was heralded as BUDGIE's re-union gig and for a band that was first formed in 1968, it was refreshing to see that they had lost none of their enthusiasm.

Despite being a little too pedestrian for my liking Burke Shelly (vocals/bass), John Thomas (guitar) and Steve Williams (drums) produced an energetic show featuring a cross section of material from past albums such as "In For The Kill" and "Bandolier" that kept headbangers, hippies and sundry well entertained for the duration of their 60 minute set, which climaxed with the inevitable encore of "Breadfan".

How seriously BUDGIE take their comeback remains to be seen, but if the reaction they received at Loughborough is repeated elsewhere around the country, then the Welsh rockers could well go some way to regaining those past glories.

So generally a good night was had by all, and with the exception of XS, I thought all the bands performed comendably (yeah, even RANKELSON). But the nights honours had to go to GRIM REAPER - a unanimous vote in the METAL FORCES camp.

BERNARD DOE

Pic Matt Sampson

JOHN THOMAS (BUDGIE)

AFTER IMAGE
L'Amour East
Queens, New York

These guys look the rock'n'roll part but they've sure got STRYPER in their blood in a big way with their black'n'white striped spandex look and the inclusion of "Soldiers Under Command" in their virtually cover set. We also got hilarious offerings of two OZZY faves, a painful rendition of "I Still Love You" - one of KISS' worst ever songs, one wonders what Eric Carr, ligging at the bar, thought of it, plus IRON MAIDEN and DOKKEN covers. Quite honestly I can't see why bands such as this have to do cover sets these days, but I suppose playing second on the bill to the mighty HITTMAN meant that they had to do something to get noticed, but surely they're competent enough to do originals, or are they?? For AFTER IMAGE to get anywhere I'd suggest they get the Paul Stanley clone vocalist to take lessons and the trashy but flashy guitarist to do likewise. FAST!

DAVE REYNOLDS

DISCHARGE
Klub Foot, Clarendon Ballroom
London

This place is bad - no in fact it's worse than that. I have seen some dingy holes in my times as a rock afficiando but this beats them all - yuuck!!

This expletive could also be used to class tonight's other band - CHAOS. I saw one 'song' and had had enough - I like good punk/metal but this dross does not feature on the list.

DISCHARGE on the other hand used to, but a new style has appeared and the spikey image has been laid to rest, in fact a "Grave New World" has been opened up for this band who used to tear the flesh from metal and punk faces in the height of the punk 70's. Unfortunately I am largely a layman to the DISCHARGE of the 70's, but it was obvious that almost everyone in the hall was none too pleased with the new style. Personally I like meaty riffs like "Grave New World" and "In Love Believe" but this is clearly not punk and a rather bemused audience showed their anger, throwing a varied array of missiles and watery materials at the band.

I would guess this was mainly punks who live in the 70's still and not the thrash fans, who it seems have no reason to dislike riffs along these lines. I do however suggest that the band change their name or the reaction could be similarly offensive in other clubs around the country, since tracks like "Time Is Kind" have nothing in common with the evil riffs of "Protest And Survive".

If you are a 70's punk you were probably amongst those threatening serious aerial damage on the band, but if you like thrash you could be forgiven for liking it, accepting the fact that this is a totally new style of DISCHARGE just riding on the old name. People say that when punks learn to play their instruments they become metal bands and this is certainly true here - there was no wild antics just pure headbanging stuff, similar in style to SACRILEGE dare I say? The 70's punk now seems to be an outsider instead of a bosom pal and quite clearly he feels let down, but DISCHARGE have progressed stubbornly and it appears that they will continue to do so.

To appear for an encore would have amounted to band masochism since the scene was clearly wrong for them, but with the previously suggested name alteration and the same persistence I am sure they will curdle new favour in other areas. ONSLAUGHT, ENGLISH DOGS, GBH, SACRILEGE; all of them are out to gain that cross over blend; why not allow DISCHARGE that change instead of keeping them bound to a decade ago.

MIKE EXLEY

STRYPER
L'amour
Brooklyn, New York

It was an unusual jammed packed crowd at L'amour, more than any night before in the club's history. Besides STRYPERS hard core fans there was a mixture of all kinds, from the death thrashers to grown-ups.(?!?-Ed) Which made me come to the conclusion that most people were here out of strictly curiosity to witness STRYPERS new brand of metal and also to see if they lived up to their Christian standards.

Pic Pat Prince

MICHAEL SWEET (STRYPER)

A pre-recorded intro of "Battly Hymn Of The Republic" and STRYPER were on. Most of the material covered was from their last LP "Soldiers Under Command", even though they did play some songs off their debut EP like "C'mon Rock" and "Loud 'n'Clear" which were done brilliantly. I was really hoping they would do better songs off that album like "Wrong To Right". The band even presented a new song from their forthcoming album "To Hell With The Devil" (pity they didn't say the title of the song) which was quite satisfactory.

I've heard a lot of mixed opinions whether STRYPER is for real or not, but after seeing them live I can safely say there is no doubt that STRYPER's Christian beliefs are very much for real.

PATRICK PRINCE

KIX/CINDERELLA/BATTALION
L'Amour Brooklyn
New York

No question about it, L'Amour kicks ass! This mega bill brought the glamour brigade out in force, cool lookin' dudes (plenty of CRUE, HANOI ROCKS and GIUFFRIA clones) and gorgeous, sleazy lookin' chicks. I felt at home, I truly did (So why didn't you stay there and do us all a favour? - Ed.).

Opening act BATTALION boasted a new line-up to the one I was familiar with, only guitarist John Magus Beast appearing to be still in the group. Flaunting a more glam look and featuring a very impressive vocalist in the form of new boy Tommy Lynn, the group went hell for leather with a ferocious, riff ridden set of metallic cuts, especially "Chain Reaction", that's likely to get them noticed further afield than the Tri-State club circuit. An album is due out soon, so I was informed, so I'll

keep a watch out for that.

After a brief bout of ligging with the boyz from SNATCH and their extremely likeable manager from the Cat Club, namely Big Al, my attentions reverted back to the stage as the one'n'only CINDERELLA made their appearance. And were they good! F**kin' unbelievable! These guys have got sass, especially mainman Tom Keifer who appears to be blessed with the services of Blackie Lawless' hairdresser, Steven Tyler's tailor and the charm school teacher of David Lee Roth! Add to this a voice in the Tyler meets Brian Johnson vein and you've got quite a budding superstar!

Pic Pat Prince

ERIC BRITTINGHAM [CINDERELLA]

And superstars CINDERELLA could be if Mercury promte 'em and haven't just signed 'em as a tax write off. They played a raunchy, sleazy set of AEROSMITH tinged, AC/DC fringed classics that certainly got me shakin' my ass, if you don't believe me then go out and get a copy of CINDERELLA's album "Night Songs". Even better go and see 'em yourself if you get the chance and you too can zoom into outer space on the high that live versions of "Shake Me", "Nothin' For Nothin'" or "Push Push" (sleazy!) gives you! If the slipper fits... wear it!!! Tom Keifer (vocals/guitar), Eric Brittingham (bass), Jeff Le Bar (guitar) and Fred Coury (drums) I salute ya!

Pic Pat Prince

BRIAN "DAMAGE" FORSYTHE

Compared to the awesome onslaught of CINDERELLA, KIX were a huge disappointment. I've always felt that this Maryland quintet have been lacking something for years and the live show I saw proved me right. Perhaps it's the songwriting or the direction, but there's certainly something missing, a cog loose somewhere. Or is it that undying AC/DC influence the band still possess? They're poppier but it's still there. Playing material mostly gathered from last year's "Midnite Dynamite" album KIX got the crowd in the right mood, lotza posing and silly antics from lead mouth Steve Whiteman but I was distinctly unimpressed and only smiled at the rather weird raps, some obviously influenced by James Brown, from Whiteman - the classic being when he noticed two girls lusting after pretty boy guitarist Brian Forsythe. "So you wanna f**k Brian huh?", shouts Steve, "What about me?!!" Nice one Steve, shame 'bout the show in general.

DAVE REYNOLDS

WRATHCHILD
Clarendon Hotel
Hammersmith, London

It hadn't been since last Xmas that the WRATHful ones last ventured into London territory; so how do they fair now with L.A. glam bands like POISON, JETBOY and CHINA?

I think the "We're Gonna Make You Rock" approach has become a little tired and jaded, but Rocky and the boys have still got what it takes. But whether they're gonna make it huge is a different kettle of fish, what with the legal hassles they're having.

Live they certainly still kick ass, although the sound and stage set up I thought was better on the previous night at Letchworth. Still the boys have always been plagued by small stages and bad sound when it comes to playing the more prestigious venues.

ROCKY SHADES [WRATHCHILD]

The boyz have hipped themselves up quite a bit since our last meeting; Rocky now sporting the SIGUE SIGUE, Martin Degville look with is new red hair extensions. I guess I started it all! Lance is also improving; gone is the flab and in is the muscles. I still think there's room for improvement in Marc and Eddie's image though.

Musically the old faves were hot and given an almost new leash of life. We were bombarded with the likes of: "Stakk Attakk", "Shokker", "Trash Queen"", "Kick Down The Walls" and many more. But the new numbers put the oldies to shame, "Stikky Fingerz", "Boyz Get Ready" and especially the titanic "Howitzer". With a mega anthem like this it's no wonder no one can touch them. So, yes, I'm afraid WRATHCHILD are still up there with the best. But for how much longer?

KELV HELLRAZER

DESOLATION ANGELS
Royal Standard
London

The usual goodly number of DESOLATION ANGELS fans invaded the Standard on this Friday night to see their heroes take the stage once again. D.A. T.shirts were prevalent and as the time neared for the band to appear, a number of brave souls approached the stage to indulge in a bit of 'eadbanging.

Love them or hate them, DESOLATION ANGELS have been going for a long while, during which time they have managed to gather up and keep a very loyal following. The band themselves are not great advocates for change and during their existence very little about them has altered; their music is very much the same, the venues are very much the same and the line up is very much the same, apart from a slight tendency to lose drummers, though whether we'll see a D.A. drummer spontaneously "combust" on stage a la 'Spinal Tap' remains to be seen.

A mixture of BLACK SABBATH/IRON MAIDEN et al, DESOLATION ANGELS started well. I always enjoy the beginning of their gigs... it's only later on as the set progressed that I find myself flagging and everything becomes a bit.. well, dare I say it... the same. The band are all competent at what they do, and their songs are no worse than most other London bands, but there's very little about them to really catch the eye, not being ones for strenuous stage antics.

However, the crowd really enjoyed the gig and I myself would like to see DESOLATION ANGELS get somewhere, even for perseverance alone - IRON MAIDEN did it, but unfortunately they did it first. The band have some good numbers, two of the best being "Spirit Of The Deep" and "Valhalla" and maybe with a more upfront stage approach they could do something. They deserve it.

ROS SWEENEY

BROKEN BONES
Fulham Greyhound
London

I remember BROKEN BONES and the album "Dem Bones" - a true punk classic! Now, what's this I see. There is a new BONES in our midst. Now there's five members and new faces among them. In addition to the original line up of Nobby (vocals), Bones (guitar), Baz (drums) there's Tez on bass sporting an S.O.D. T.Shirt and Karl on guitar sporting the colours of AGNOSTIC FRONT. Also I hear there's new vinyl floating around under the name of "Never Say Die".

Change of style I hear you ask? Definately! I had the feeling that a more hardcore passion has got into the band although old punk classics like "Secret Agent" and "Their Living Is My Death" were still included in a set that also featured the new tracks "Death Is Imminent" and my favourite "Never Say Die".

You the reader will be able to witness some of this great night in a gorgeous orgy of stereo, aptly titled "F.O.A.D.", sometime in September with the release of a new BONES album, so I'll not keep you in suspense! Unfortunately sound and guitar problems made going difficult, but the band surged on bravely and as for the crowd, they didn't seem too concerned. You metal people think you saw it all at the Palais recently - don't kid yourselves - as they used to say, "You ain't seen shit till you see those f**kers going out of their minds on the floor." BONES' small in-road into hardcore seems to be getting more popular Stateside as well at the moment, but tonight's crowd seemed to like the new stuff just as much as the old, like "Civil War" and "Annihilaiton No. 3" which made me think

that if England gets hardcore in its blood it may well come from the lead given by punk rather than metal. It's just a thought - I'm no good at predictions.

The Americans had better watch out! BONES are mean and are due to hit the U.S. quite soon. "Never Say Die" is a chop off the old block including some really meaty numbers such as "Gotta Get Outta Here" and the strangely titled "Ten Five Or A Dime". Live the band say "Never Say Die" and I'm sure you'll find them saying it wherever they play. Rattle Your Bones!

MIKE EXLEY

ANTHRAX
L'Amour
Brooklyn, New York

It's a definite possibility that in the very near future there will be a photo of ANTHRAX next to the word "Mayhem" in the dictionary. That really is the best way to describe the atmosphere at an ANTHRAX show; bodys, fists, and anything else not fastened down fly through the air in an attempt to reach the stage that the band members grace. In some ways your attention can actually be distracted from the stage and to the crowd which (pardon the expression) is a virtual "Madhouse". This was the first of two sellout shows in the bands hometown and the conclusion of the bands lengthy American tour (they're headed to Europe for another big tour with METALLICA in mid-September, so batten down the hatches).

After a lengthy taped introduction of assorted rap music (which nearly made the audience suicidal), ANTHRAX took to the stage bursting into "Aftershock" from their most recent "Spreading The Disease" LP. What followed was a devastating assault of Ultra Heavy Metal that was pumped out in a way only ANTHRAX can deliver it. Drawing from all three of the groups releases, ANTHRAX blew the roof off of L'Amour. "Madhouse", "The Enemy", "A.I.R.", "Gung Ho" and the previously mentioned "Aftershock" all made appearances from their latest vinyl assault, as well as "Soldiers Of Metal", "Panic", "Metal Thrashing Mad", and "Deathrider" from the "Fistful of Metal" debut. Each track was delivered with even more power and energy than the studio versions and the crowd reaction was like none I've ever seen.

Aside from the unbelievable "God Save The Queen", ANTHRAX unvieled a few surprises. First to be unleashed was a brand new compostion to be included on the bands next record titled "I Am The Law". If this is the shape of ANTHRAX to come, I can realistically see this bands audience growing to epidemic proportions. The other treat was a salute to the bands influences in a cover of AC/DC's "Let There Be Rock" and yes it was played at "moshable" speed.

What makes ANTHRAX so special and seperates them from all the other thrash outfits is their approach. The members stageclothes consist of shorts, t.shirts and jeans. They often come out and squirt the audience with water pistols and generally look as if they are having a good time on stage as the crowd. They also have a secret weapon by the name of Joey Belladonna, someone who can actually sing. One of my biggest critisicms with many of todays thrash metal bands is the vocals, many of the bands almost talk the words. With ANTHRAX, Belladonna adds an extra dimension with a clear and powerful delivery and a vocal style that would compliment

Pic Dave Parker

SCOTT 'NOT' IAN

any type of band. This, along with the powerhouse rhythm section of Frank Bello and Charlie Bennante, and monsterous guitar antics of Dan Spitz and Scott Ian, put ANTHRAX light years beyond any of their competitors. All these ingrediants together will make this band bigger and bigger, and judging from the one new track previewed tonight the best is yet to come. ANTHRAX live is a truely devastating experience, something to tell your children about and something that should NOT be missed. Prepare.....

ED TRUNK

ARMORED SAINT/SNEAK ATTACK/HADES
L'Amours
Brooklyn, New York

Out of all the hundreds of bands that play the New York area, ARMORED SAINT was the band I've been waiting to see the most.

HADES though went on first, a band whose direction has changed from a mainstream metal band to a total thrash outfit. My only complaint was that they even did their older songs like "Sweet Revenge" thrashier, when I think they would of sounded better maintained at their regular tempo. Everything was mosh this and thrash that, with tons of stage diving. It made me wonder, what happened to good ol' headbanging?

New vocalist Alan Tecchio was the highlight of their performance, being the best singer HADES have ever had. In fact the whole new line-up was quite impressive. Let's all give leader/guitarist Dan Lorenzo a big hand for getting these guys together. After all, six months ago Lorenzo didn't even have a band except for their reliable and fantastic drummer Tom Coombs. So overall, a good gig for HADES.

The only thing I knew about SNEAK ATTACK, was that they were featured

The only thing I knew about SNEAK ATTACK, was that they were featured on the "Born To Metalize" compilation and that they don't play the club scene much. I can safely say they were a tight band live, but I can't really pass judgement on them because I don't know their material at all.

Finally before getting over-anxious, ARMORED SAINT delivered. Opening up with "Long Before I Die" I knew it was going to be metal ecstasy till the very end! Gems like "Nervous Man", "You're Never Alone" and the well known "Can U Deliver" were all done in that aggressive manner that the SAINT possesses. But "The Laugh" was the tune I enjoyed the most and I couldn't help but scream along with the classic lyrics as loud as I could!

The encore was the greatest though. Kind of reminded me of the encores RAVEN seem to do. "Released" and "March Of The Saint" were the last songs of the night. Vera was just a complete maniac, not only in his facial expressions but his terrorizing the stage and Bush, practically wrestling with death row, made the crowd simply go O.T.T. What a rowdy night! I can't wait till Europe gets to see the ARMORED ones, because the SAINTS will conquer!!!

PATRICK PRINCE

Pic Pat Prince

JOHN BUSH and JOEY VERA [ARMORED SAINT]

PRECISION KILLING

DAVE REYNOLDS Gets A Lesson In Cold Blooded Metal From "The Best Unsigned Band In New York" – HITTMAN

Queens, New York. In the early hours of the 25th May 1986 somebody was slain amongst the leather'n'hairspray of L'Amour East. There was no witnesses but everyone knew who was responsible for the dirty deed - from the employee at Burger King across the road, who has sold a suspect five vanilla shakes a few hours earlier, right through to two members of Stamford, CT based metal act LIEGE LORD, who knew both criminals and victim. The word is out, a group of New York bred metaloids are being sought in connection with the incident. Don't look now but YOU might be next on the HITT list, but don't approach them with caution 'cos these guys are THE BUSINESS. I got HITT bad! Somebody get me a doctor. Somebody gimme a shot!

"We got tremendous response from the feature you did on us in Demolition Dave!", smiles HITTMAN bassist Mike Buccell, "we got letters from all over, especially Europe!"

Well that's good to know. I raved over the band in Issue 16 after guitarist Jim Bachi had sent us a demo for review. One play of the four track demo convinced me that these guys certainly had something, however underproduced the tape was. The trouble is record labels have been slow in following up the good reviews the band have received. (I'm not just talking about in this magazine either). Black Dragon, Combat, Music For Nations... all labels renowned for putting out class indie product have rejected HITTMAN, more for not being a thrash band than the quality of the demo's production. Has thrash'n'hardcore become so popular that classy metal is on the way out? I know who I'd sign if I was 'in control'....

Guitarist Jim Bachi on the subject; "we basically can't get signed because we're not thrash. It pisses me off 'cos that music just sounds like a vacuum cleaner with drums behind it. I think we cover a lot of ground in the music we play, a lot of various styles. We're not afraid to be accessible but it still sounds like HITTMAN."

Now this may sound like a wimp-out statement to you but it sure as hell makes a good deal of sense to me. As a live band HITTMAN are as classy and heavy as they come with an unreal guitar sound, particularly on my favourite HITTMAN song so far - "Live For Tomorrow" and a very, very strong vocalist in the near operatic tones of Kirk Kennedy. They are definately a band to be seen and heard.

And heard they will be. As I write the band, now reduced to a four piece again following the unsurprising departure of ex-ALIEN guitarist Brian Farr ("He wasn't commiting himself to the band" says Bachi), are finishing the recording of a six-track mini-LP to be put out on their own label within the next few months. Jim: "We have so far decided on a track listing of "Metal Sport", "Dead On Arrival", "Test Of Time", "Back Street Rebels", "Behind The Lines" plus one other that you know about..." But I'm sworn to secrecy as far as the title of this sixth track is concerned, but all will be revealed soon. Sadly there'll be no "Live For Tomorrow". Why? "We're saving that!" says Jim. "Anything we recorded on that demo we don't want to do for the record, but "Metal Sport" is the exception because it stands for HITTMAN so that's why we're doing that again. It's a good debut album opener." states Mike.

It was Bachi and Buccell who formed the band after leaving ATTILA (yes, the same band who just put out their debut LP), teaming up with ex-TAKASHI drummer Chuck Kory. Fate led them to recruiting the exceptional singing talents of Kennedy on board and the dye was cast. The demo recorded, Farr recruited and dumped (a replacement is being sought though I don't really think they need two guitarists, Jim Bachi does the business all on his own. Why employ someone else?) and now the debut record. But what about the HITTMAN concept?

"We feel there hasn't been a band of superhero types since the days of KISS or ANGEL", claimed Dirk as we made our way towards the Village in New York a week later, "we have ideas for concepts involving the HITTMAN theme that could bring some of that magic back, something that's been missing for some while."

May I say that this isn't just another pretentious comment from yet another loud mouth American band, HITTMAN are NOT that kind of band, they feel passionately for the metal cause and want to give their current army of fans and potential worldwide supporters something special, both visually (hence the "superhero" aspect) and musically, and even want the record packaging to look good.

Jim: "I've noticed a lot of these indie companies all have the same kind of cover art. We don't want a guy on the cover of our album with an axe killing some other guy, we wanna have our own concept. We want our album to look and sound as major label as possible which is why we're spending a lot of money on it."

Mike: "Dirk has some great ideas for concepts. The name is derived from one day when I was looking through a He-Man comic book and suddenly hit on the name HITTMAN!"

Jim: "When we started out me'n'Mike wanted to go with a rollerball concept, with a 'Team' look but it sort of strayed away from that a little bit."

Mike: "If someone asked me "What are you guys supposed to be?" then I just ask them whether they had a good time at the show and if they did then I say it doesn't matter what we were supposed to be. We're not gonna make cartoons right now (laughs) but we have tried coming up with ideas, from the Post-Nuclear trip to the rollerball or a team that stands up for America."

Dirk Kennedy on the subject. "We all dress in a different manner but we still look like a group. There are so many different ways we could go with the HITTMAN concept such as a "gangsters through the ages" type thing but at the moment we're more interested in getting the record out."

Sensible words enough but there is one

MIKE BUCCELL

JIM BACHI

Pix Pat Prince

point I'd like to make before leaving the subject of image. There are certain individuals who have the view point that if a band dresses up then they're posers. Well I'd rather go to see a band who look good and sound good rather than a bunch of scumbags who like shit and play like it too. Know what (+ who) I mean?!

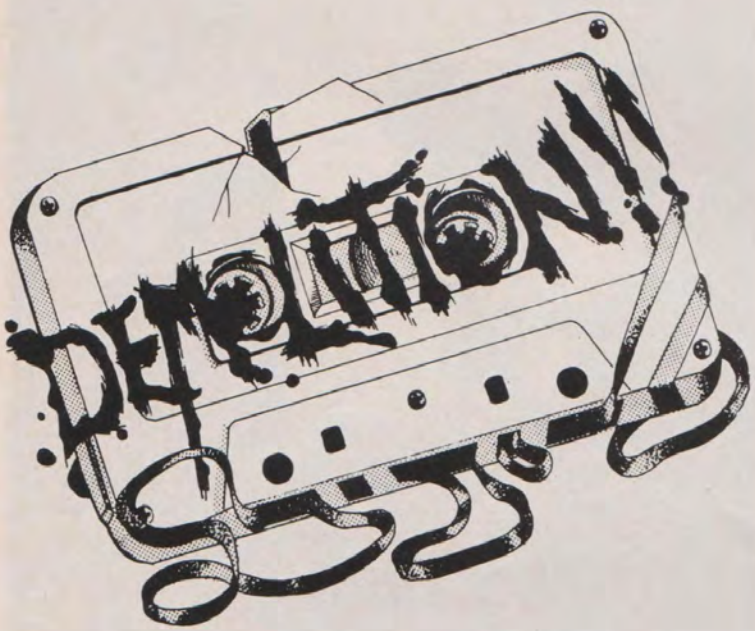
Jim: "Probably the main reason a lot of bands got into this was because of KISS. We certainly did. We were all like 13 or 14 when KISS were in their prime with "Destroyer".. and when you're a little kid seeing KISS live in their prime there was nothing like it y'know? The first concert I ever went to was to see KISS in 1977 and it made a lasting impression."

Well seeing HITTMAN live didn't make as much of an impression on me as seeing KISS in 1977 but they did impress me a great deal. These guys are most definately "The Best Unsigned Band In New York". There's so much class, talent and sheer metallic power going down on stage that these guys have just GOT to make it to the big time and show all these indie labels just what they've missed out on. Aided by the very astute Bill Plotnick who is handling their affairs and wants success for them just as much as the band themselves, the guy is busting his ass for HITTMAN and I'd personally like to thank him for all the help he gave me during my stay in the Tri-state area. In fact everyone connceted with this band - roadies, security, girlfriends included - are some of the nicest people I've had the pleasure of dealing with. There's a professional outlook within the HITTMAN organization that augers well for the future. The record, as I said, should be available any day now. If you care about metal don't hesitate, go out and buy the album when it's released. I think you'll be impressed. VERY impressed!

HITTMAN info and merchandise: WEB Merchandising, 1603 Union Blvd., Bayshore, NY 11706, USA.

Pic Pat Prince

CHUCK KORY



Any bands who wish to be included in "DEMOLITION" should send a tape, photo and full band biography to METAL FORCES, "Demolition", 17 Livingstone Link, Chells, Stevenage, Herts., SG2 OEP, ENGLAND.

If demos are available to the public please give all relevent information including cost of postage to foreign lands.

BIBLE BLACK

A name probably very familiar to many MF readers. San Diego's BIBLE BLACK have been making a strong name for themselves in underground circles and are now getting to a point where nothing can stop 'em. Yeah, they're damn good! They've been around since February 1984 and have put in a heavy amount of touring, playing with such Reynolds favourites as STRYPER, LIZZY BORDEN, ICON, VENOM plus gigs with BLACK'N'BLUE, LEATHERWOLF, SLAYER, MOTORHEAD, MEGADETH etc. They're a very heavy duty act that should hopefully please many hardcore thrashers into the bargain.

BIBLE BLACK's three track demo is a veritable orgy of metallic onslaught with some gloriously crunchy guitar work and immense bass and drum battles. The demo I have, the band's latest (and possibly best) features "Bible Black, "Soul Survival" and "Temptress". The best of the bunch is "Soul Survival" that is too heavy for words but there's no 'total noise' involved, it's just pure heavy metal.

BIBLE BLACK's line-up consists of Chris Leahey (bass); Danny Clarke (guitar); Rod Gibson (drums); Scott Lief (vocals) and Adam St. James (guitar). These guys know how to kick serious ass! Plans are afoot for a soon-come album, negotiations are going on with various labels interested but I'm sure they wouldn't mind a few more contacting them with a suitable deal. They already have a track on the "No Substitue For Steel" compilation album.

Contact: BIBLE BLACK, c/o APT Services, 30100 Town Center Dr., Suite 0-182, Laguna Niguel, CA 92611-0600, USA.

DAVE REYNOLDS

PHAROAH

Look a right bunch of posers don't they? You should see their video!!! Richie Scarlet's manager Teri Fantino introduced me to this New Jersey based glam outfit and I almost fell on the floor in hysterics at the pout'n'preen visuals to the song "Red Flag". 'Sex, Glam and Gloom' is the band's outlook.

Comprising of Karl Dekira (vocals/guitars), Rik Fabio (lead guitar), Dennis Lords (bass) and Steve Reigns (drums) the band are an interesting amalgam of glitter rock metal and contemporary poprock music in the vein of, uh, DURAN DURAN and U2. I'm glad to report that the metal aspect is the most prevailing influence so I promise not to mention those bloody awful Birmingham upstarts again!

The band's three track demo highlights an anit-nuclear war concept beginning with the aforementioned "Red Flag" featuring a great Ronnie Reagen impersonation for an intro and additional musician Scott Archer on synths. "Fight As One" and "The Enemy" continue the war theme with plenty of gloomy lyrics, synth and guitar interplay and a definate Anti-Soviet stance. Not one for the Kremlin I fear! Rumours abound that an album called "First Strike" is due anyday!!

DAVE REYNOLDS

PHOENIX

Previously known as STORMBRINGER (See Demoliton MF11) the Swedes submit a new demo to MF for review. A four track affair, they've gone for a much more melodic sound than the all-out axe attack of STORMBRINGER. There have of course been some line-up changes - in comes John Jackson on guitar, teaming up with STORMBRINGER's founder members Sandy Russel (guitar) and Jake Langsome (drums), along with new bassist Rick Robin. The vocalist, I believe, now goes under the name of Jordan B. Riche (with STORMBRINGER he was Rudy B. Jade!)

As I said, it's more melodic metal the band are into these days, competent but nothing special to be honest, but this is the subtle side coming through that I detected in that STORMBRINGER review and if they can progress on writing better songs than those here then they will start picking up rich rewards.

Write to: PHOENIX, Attention: Thomas Jorlov, Stenkallevagen 68, 212 33 Malmo, SWEDEN.

DAVE REYNOLDS

KIL D'KOR

Now just as Demo-liton was going to press in last months issue Seattle metal head's KIL D'KOR's second demo tape arrived at MF HQ after I had written a praising review of what the band had first sent over, so why not combine the two demo's into one mammouth KIL D'KOR Demo-liton feature?

Now I don't know whether Bernard passed this band my way by accident because KIL D'KOR are a bloody good semi-thrash metal outfit deserving of a great deal of attention from every self-respecting MF reader. They first came to my attention on the "Metal Meltdown" volume one album with "Too Late" (an intense steamhammer of a song) and have just appeared on another compilation, the "Northwest Connection" E.P.

Readers should take note that they're rabid ANTHRAX, HAVOC, S.O.D., IRON MAIDEN and VAN HALEN fans. Consisting of Shane Peck (vocals), Brian Coloff (gutiars), Jeff Wilhelm (bass) and Don Martin (drums), they're planning on putting out an EP very soon. The tracks to be featured on this record all appear on the recent second demo, but the first one was just as excellent, featuring the previously mentioned "Too Late", "Chained Angel" and "Rocks" (the best cut I feel, featuring some great arrangements). Yeah, I was hooked. Even more so now the second demo's here on my deck.

"Break My Heart" comes rippin' out of the speakers. Brilliant stuff, full of life and with a superb production to boot. I like this band brothers! "Babylon" follows, a down-tempo number with some slightly MAIDENish riffing. And MAIDEN comes to mind on the next track, with a drum intro that instantly makes you think that KIL D'KOR are going to break into the infamous "Run To The Hills". Not so, for the guys slice into the very atmospheric, ATTACKER like "S.O.R." very heavy and very, very good. Finally "Trust" comes blitzkrieging out of nowhere. Believe me readers, this band are something very special and must be heard at all costs.

The first demo costs 3 dollars whilst the second costs 4 dollars 50 cents inc. p+p. From KIL D'KOR, c/o Brian Coloff, 8002 156th St. CT.E, Puyallup, WA 98373, USA.

DAVE REYNOLDS

TORQUE SHOW

TORQUE SHOW are a four piece from Swansea who recently invaded Shades with stickers and general abuse. The band comprises of: David Williams (vocals), Leigh Griffiths (guitars), Jon Gerring (bass) and Dave Billingham (drums).

Of the two cuts "The Hour Of Slowest Click" starts with an impressive guitar intro and quite an original chorus, but the vocals are just simply bad.

"On Come The Lights" features more good guitar playing but again the vocals are out. The production by the way is not too hot either. There is something there but finding it is gonna be the problem. Also with an image like TORQUE SHOW have, they're gonna be heading straight for the dustbin. Write to: TORQUE SHOW, 40 Henrietta St., Swansea, SA1 4HN.

KELV HELLRAZER

MAYHEM

Yet another MAYHEM, this time from Norway, and after listening to this tape I sure hope they've got the decency to stay there! The band claim that this demo, entitled "Pure F**king Armaggeddon", features the "Worst Possible Sound Quality" and there's not many people who'd disagree with that!!

It consists of sides "F**k" (studio quality) and "Off" (unmixed), but that doesn't really matter as most of the songs are featured on both sides anyway! The unmixed side is actually of far superior sound, not that this makes it any more listenable.

The intro, "Voice Of A Tortued Skull" sounds like a Tom(Warrior) Cat with its balls in a lawnmower and is probably the best thing on the demo, although only because it features just one instrument meaning we don't have to suffer the terrible attempts at drumming that plauge the rest of the songs.

The tracklist tells me that, there's a "Total Death" version of VENOM's "Black Metal" on here somewhere, but if there is then I can't recognise the bloody thing! There are no vocals whatsoever on this entire demo, and it's only the occasional loud farting noises that convince me of the presence of a bassist!! This is just shit, and the band are proud of that fact. They proclaim - "We Crush What We Don't Like".

What a good idea! (Exit to the sound of this tape being smashed underfoot!)

Band contact: MAYHEM, Box 75, 1405 Langhaus, NORWAY.

MICK GRAZIER

MESSIAH FORCE

A highly promising demo from this Canadian quintet who in many ways sound like a cross between IRON MAIDEN and WARLOCK with the Doro Pesch inspired vocals of Lynn shining through.

MESSIAH FORCE was formed in May 1984 out of the ashes of two bands from Quebec - FROZEN and EXODE. The current line-up reads Lynn (vocals), Johnny (lead guitar/backing vocals), Bastien (guitar), Eric (bass/backing vocals) and J.F. (drums).

The demo contains seven powerful tracks all delivered with pace and aggression with my particular faves being "White Night" (which reminds me a little of PRETTY MAIDS' "Victim Of Power"), "Watchout" and the excellent "The Third One" which sounds very much like early WARLOCK at their best raunchy speed metal.

I can definately see a bright future for MESSIAH FORCE. Let's hope record companies spot that potential too. For more information write to: MESSIAH FORCE, 1724 Maxwell St., Jonquiere, Quebec, CANADA G7S 3J6.

BERNARD DOE

DIAMOND

A rather worn-out name this one. I mean after you've had DIAMOND REO, LEGS DIAMOND, DIAMOND REXX, DIAMOND HEAD, ROUGH DIAMOND and the original DIAMOND (of 1973 ilk) then it gets tedious doesn't it?

This DIAMOND, a New York five-piece comprising of Jon West (vocals), Jeff Gold (drums), Mitch Diamond (guitar), Dan Furnach (bass) and Alex Lubin (keyboards), play metal in the DOKKEN mould, nowhere more so than on "Lonely In Love" (not the GIUFFRIA song) which has hints of "When Heaven Comes Down" or "Unchain The Night" detectable, whilst the keyboards inject a JOSHUA flavour into proceedings.

"Remember The Night" echoes RAINBOW (circa "Straight Between The Eyes") whilst the next track "Mirror Mirror" follows suit with plenty of Rosenthal style keyboards dabblings from Lubin and Blackmore riffing from mainman Diamond. Not bad but RAINBOW were hardly my favourite band. Still, I'm pretty sure Dave Constable would dig the shit out of this tape!

The demo's last track, "Fight Fire With Fire", sees DIAMOND go back to some DOKKEN style Rokken (ouch!) and there's Jon West's strong vocals out front bringing back the JOSHUA flavour as he sounds so much like Jeff Fenhold on this, or even Jeff Scott Soto (ex-RISING FORCE) if you wanna pick bones. Great stuff, excellent production and superb potential. A DIAMOND certainly is a hard rock in this case. Record contracts anyone??

Write to: DIAMOND, 584 June Place, No. Woodmere NY 11581, USA.

DAVE REYNOLDS

TUFF

TUFF are glam rockers formed in the hot, dry city of Phoenix, Arizona in October 1985. The band consists of Terry Foxx (vocals), Jorge De Sain (guitars), Todd Chaisson (bass), Michael Raimondo (drums). Hey ain't glam rock getting popular? POISON are going for world domination and DIAMOND REXX just got signed to Island, even England's up there with TYGER TAILZ. TUFF are another name to add to the ever growing list.

TUFF's 3-track demo impressed me and they don't even come from L.A., though they have played there. "Party Tonight" hits off the tape in fine style. It's all there - POISON, BLACK'N'BLUE, RATT mixed with a TUFF style glamour approach that's right up my street. "Feel My Heartbreak" is even more impressive with its sub-melodic intro and electronic drums. Terry Foxx's vocals occasionally slip but then who ever heard of a glam rock band with a perfect singer, eh Vince? "Glamour Girls" is probably dedicated to their publicist and is a fine cock strutter of a rocker if ever I heard one. Nice solo as well from Jorge De Saint. Definately a band to watch out for.

Write to: TUFF c/o Debra Lee Rosner, 9331 Sawyer St., Los Angeles, CA 90035, USA.

KELV HELLRAZER

E.S.P.

I remember speaking to one of the guys in this band whilst in Connecticut to do a LIEGE LORD interview. Yeah, Pat Prince, one of MF's East Coast photographers was talking to him on the phone while I was intently viewing PANTERA and STRYPER video's in Pat's collection. I remember the E.S.P. member asked me to listen to their demo. Well I have done so and here's the review.

Four tracks of riff-ridden mayhem are whats on offer here. "Tower Of Babel", "Make My Stand", "Take 'em Alive" and "Parallel Thoughts" all echo QUEENSRYCHE even down to the Tate clone vocals of Bill Jennings. It just goes to show how many bands were influenced by the Seattle boyz debut EP. God help anybody who has been influenced by the bloody terrible "The Warning" album!!

Anyway E.S.P. are certainly worth checking out. The band is completed by guitarists Brian Waterbury and Bill Gleason, bassist John McCarthy and drummer Sean Kelly. Of course QUEENSRYCHE fans will love 'em but I think the more discernible amongst you will like 'em even more.

Write to: E.S.P., John McCarthy, 57 Prindle Ave., Ansonia, CT 06401, USA.

DAVE REYNOLDS

HEATHEN

A five-piece band hailing from San Francisco who already seem to have themselves well established on the underground scene, and with their demo "Pray For Death" show that they are very capable of writing and playing some excellent songs.

The first two tracks "Pray For Death" and "Goblins Blade" have some blinding guitar work from Lee Altus and Doug Peircy. Vocalist David Godfrey kinda reminds me of Zetro Sousa (exLEGACY), the new frontman with EXODUS, and musically there's a hint of EXODUS/LEGACY too. Bassist Eric Wong and drummer Carl Sacco complete HEATHEN's line-up, and details of getting hold of the demo can be obtained from HEATHEN c/o Doug Piercy 2023 15th St., San Francisco, CA 94103, USA.

Incidently, the band are currently negotiating a deal with Combat Records, but to keep your appetite whet, investigate the demo.

DAVE PARKER

S.A.S.

From Australia come S.A.S. Unfortunately there's no photo, does this mean they dress-up in combat gear'n'gas masks and arrive on stage by smashing through the venues walls? Good concept for the name eh?! A five track demo came our way thanks to their secretary(?) Michele who says that an album is due, put out independantly, pretty soon.

The band have spent two or three years building themselves up to their present position. The current line-up includes founding member Simon Croft (guitar), Steve Mitchelmore (drums) and Rene Gregory (vocals) together with Mil Baldonado (guitar) and Don Jenkins (bass). Croft has in fact spent some time with FAIR WARNING in between forming S.A.S. and recording this demo.

Despite being of poor quality the power of S.A.S shines through boasting a gritty, heavy, British metal sound with some great lead axe playing form Croft. The tracks "Warlords" and "Destiny" highlight the tremendous potential these Aussies have with some killer hooks and superb atmospherics. "Don't Waste My Time", "Whispers" and "Easy Girl" end the tape. The former is a mid-tempo rocker showing Gregory's fine vocals to good effect, whilst the latter two are live tracks (possibly not on the demo available for purchase) that, though very poor in quality, indicate that here is a very interesting band worth investigating.

The demo can be obtained for 4 U.S.Dollars from S.A.S., P.O.Box 318, Moonee Ponds, Victoria 3039, AUSTRALIA. In the meantime I look forward to hearing the album.

DAVE REYNOLDS

Z TOYZ

Pics Toni Weissman

GRAN TORINO

Already featured in the pages of MF a few issues back. The band maintain a stable line-up of: Stuart Fox (vocals), Brian Dixon (drums), Steve Perry (bass) and Colin Guthrie (lead guitar). The demo is titled "7UP" and is basically a compilation of three demos, firstly "Take My Heart Away" and "Out Of Fire" both produced by Mick Davenport. (See review in MF 10). The second demo features two even more classier numbers "Heaven Will Rock" and "Dance Crazy".

Three more songs were laid down in early '86, which were "Can't Let It Go", "Breakin' Down The Walls" and "Outta Love With You". Mainly the cuts were in the same vein as the other two demos.

GRAN TORINO are U.S. influenced hard rock/AOR and are currently better than any band in London doing it. F.M. make me puke - unoriginal or what? It would certainly be a spectacle to have a good band in London again.

Since the demo GRAN TORINO have added another guitarist, Steve Kerr, and are currently getting ready to do another demo.

Write to: GRAN TORINO, 8 Claremont Road, Wavertree, Liverpool L15 3HH, ENGLAND.

KELV HELLRAZER

I've been trying to get in touch with Z-TOYZ for well over a year now after a friend of mine had sent me a flyer and urged me to do something on them in the mag. Well, after narrowly missing shows in Miami and in New York this year I got a call from Z-TOYZ founder, guitarist Peter Spirer who gave me the news I'd wanted to hear. A package was on the way after a last ditch letter to their fan club in Miami had been forwarded to the now New York based outfit who were, apparantly, overjoyed that at least one person abroad was interested in them.

A single and demo tape arrived recently and were quickly given airings on my hi-fi. The stuff was good, so here's the scoop on Z-TOYZ. A more in-depth feature will appear very soon.

The current line-up boasts the aforementioned Spirer along with Scott Levy (drums), Hans Walters (vocals) and Mitch Weissman (bass). Weissman may be remembered for his infamous portrayal of Paul McCartney in "Beatlemania" on Broadway and then his involvement with KISS via an appearance on Gene Simmons' solo album and co-writing credits on KISS' "Animalize", WENDY O'WILLIAMS "W.O.W." and KEEL's "The Right To Rock" albums. Quite a pedigree eh?

Z-TOYZ were still in Miami when they recorded a pretty commercial sounding single, highlighting the songs "American Dream" and "The Lonely Ones", after just losing out in the finals of MTV's second "Basement Tapes" video contest. But now they've moved to NYC it's all systems go and the demo Peter sent me, 3 tracks produced by the mighty Tom Allom no less, is a killer!

Rippin' straight into overdrive with the anthemic "Turn It Up Loud", Z-TOYZ certainly know how to kick ass. Outstanding, but the best is yet to come. With Hans Walters sounding like a mixture of Klaus Meine and Vinnie Vincent (circa WARRIOR days) the band romp through the sleaziness of "Are You Ready?" (SCORPIONS meet MOTLEY CRUE??), "Over You" (with Spirers riffs sounding like one of Vincent's WARRIOR toonz), "Tour De Force" and "Run Like Hell", both straight ahead rockers. All good stuff eh? But the piece de resistance is a cut called "Undercover Lover" which is a stunning example of Z-TOYZ songwriting and involves the use of a drumulator by Scott Levy that sounds HEAVY and boosts the song arrangement no end, and there's plenty more where that one came from. Z-TOYZ are out of the attic!!

As I say, watch out for an in-depth Z-TOYZ feature very soon, where the band have their say! Z-TOYZ Fan Club: P.O.Box 432576, Miami, Florida 33143, USA.

DAVE REYNOLDS

EXIT

Lothar Kosbu (vocals/guitar), Detlev Wolff (vocals/guitar), Olaf Klinkusch (bass) and Andreas Richter (drums) are the guys who form EXIT, a metal band from Hamburg, West Germany. The bands latest demo "Roll Over" was produced by Dirk Steffens (who has previously worked with SINNER, ACCEPT etc) and shows the band to be in the good-time boogie metal vein, at least on the opening cut "Heavy Metal Radio" is concerned. "Roll Over" is plain average, "Dream On" is one of those horrible Euro-Metal ballads, but "Shout It Out Loud" and "Struck By Thunder" are the best on offer here. The former is derivative of most German pre-thrash styles whilst the latter is a sing-a-long plod anthem a-la ACCEPT and probably the best of all the five demo tracks. Not quite deserving of a record contract yet.

Contact: EXIT c/o JESC Promotion, Jens Schmiedeberg, Bei der Johanniskirche 12, 2000 Hamburg 50, WEST GERMANY.

DAVE REYNOLDS

HELLMARK

HELLMARK are a bunch of Swedish rockers that feature the HELLMARK brothers Rolf and Bjorn. Rolf features on lead vocals and guitar, whilst Bjorn specializes in guitar and backing vocals. Joining the HELLMARKS are Richard Lungren on drums, Calle Magnusson on synthesiser and the oddly named Gobb (a flemish name I believe! - Ed) on bass.

Cross BRUCE SPRINGSTEEN with KOOGA and you have HELLMARK. "Nobody But You" and "March To The Holy Land" are both pleasant rockers. I prefer the more up-tempo "Nobody But You" compared to the bible bashing Sringsteen rock of "March To The Holy Land". Overall though a harder edge is needed if HELLMARK wanna be up there with fellow rockers, TREAT, SPELLBOUND and EUROPE. Still not a bad introduction to a band. From the sounds of Rolf Hellmarks letter, he's just happy to have a band, after being in many bands and having poor rehearsal conditions etc., nice to see you sticking at it Rolf. Write to HELLMARK, Malmovagen 1B, S-23300, Svedela, SWEDEN.

KELV HELLRAZER

INSANIAC

INSANIAC are a five-piece power metal outfit hailing from Bloomfield, New Jersey. The band were formed in September 1984 by Tom Nolz (guitar/vocals) and Eddie Scortly (drums), who later added lead guitarist C.J.Scioscia, lead vocalist Lou Fugaro and bassist Tom Medcraft.

The bands five track demo "Screams From The Asylum" shows a certain amount of potential, mixing basic speed metal with complexed rhythm changes supported by thoughtful lead soloing.

Most of the tracks clock in at well over five minutes but, with the exception of "Mission To Hell" which gets a little too tedious, they contain enough variety to keep listeners interest without getting too drawn out. "Living For The Fight" and the powerful riffing "Daughter Slaughter" are my particular favourites.

To obtain a copy of this value for money demo, send $4.00 (including postage and handling) to: INSANIAC, 50 Spring Street, Bloomfield, New Jersey 07003, USA.

BERNARD DOE

LILLIAN AXE

A glam band from the Deep South? Yup! LILLIAN AXE come from Louisiana but are apparantly, quite popular in Texas; they've also played up in New York, Cincinnati, Baltimore, so it's not as if they're just interested in becoming big only in their home state like some bands.

Formed from the ashes of New Orleans' OZ (Nothin' to do with Gregg Parker) the band is comprised of Steven Blaze (guitar), Michael Maxx (bass), Johnny Vines (vocals) and Danny King (drums). Apart from opening up for bands such as KING KOBRA, NIGHT RANGER, CHEAP TRICK, GIRLSCHOOL, WHITE WOLF, AUTOGRAPH and ZEBRA, Blaze has the distinction of playing guitar on Jim Dandy's "Ready As Hell" album.

So are they as good as they the hype makes 'em out to be? Opening with "Dream Of A Lifetime" the band appear to be at the heavier end of RATT direction wise. This cut sounds a little too radio metal oriented lacking a little in vocal power, Vines sounding like an in-tune OZZY OSBOURNE at times! "Circus Comes To Town" follows in a rather disappointing plod fashion. This one's uneventful. The same can be said for "Waiting In The Dark" which is a kinda DEF LEPPARD type song. I think the problem with LILLIAN AXE is that the music doesn't quite match up to their image. I suspect that the band are at their best live'n'alive.

The remaining three tracks on the tape ("Silent Night", "On A Clear Night", "Lord Of The Street") show the bands differing styles from ballad to mid-tempo rocker to PANTERA type metal mayhem. It's this latter track that shows LILLIAN AXE have the talent to play good stormers. How 'bout some more guys?

Info: LILLIAN AXE, Gerard Ramos Presents..., P.O.Box 241, Metairie, LA 70004, USA.

DAVE REYNOLDS

REACH FOR THE SKY

As T.T. QUICK Head For The Top BERNARD DOE Speaks To Vocalist MARK TORNILLO

T.T. who? Yes, that's been the bewildering reply I've received from most people when I've told them whose on the cover of this issue of METAL FORCES. Now while these New Jersey rockers may mean very little to the vast amount of worldwide metal fans at the present time, I firmly believe that in coming weeks T.T.QUICK will be a band that everyone - fans and critics alike - will be tipping for the top.

T.T.QUICK are not exactly a new band on the scene, in fact they've been together for over six years and released their debut, and last, vinyl release in 1984 in the shape of a five track EP for Megaforce (on their Avalanche label). That record was raved about so enthusiastically by Dave Contstable in MF4, who gave it a maximum star rating. But it's the band's new album, "Metal Of Honor", that's gonna make the metal world sit up and take notice of T.T.QUICK.

It's been a long time coming, with no less than four different producers - Eddie Kramer, Michael Wagener, RAVEN drummer Rob 'Wacko' Hunter and Alex Pirialas - being involved at some stage. But it's certainly been worth the wait because the whole album is bubbling with sheer class; drawing from all aspects of the HM/HR sphere. See Mick Grazier's review in "Metal On Vinyl" for more on the albums content. For now though let's find out some more about T.T.QUICK.

When the band started out all those years ago, they were just another one of the many cover bands playing the New York club circuit. But it was a time when playing tribute gigs was big business, and T.T. QUICK soon became reknown for their popular "AC/DC Show". It wasn't until 1982 that they began to include their own original songs in their live set.

Although the present line-up of Mark Tornillo (vocals), David DiPietro (guitar), Walt Fortune (bass) and Erik Ferro (drums), has been stable for a couple of years now, the earlier years of the bands existence was plagued with personnel changes. In fact Mark Tornillo is the only surviving founder member, so who better to give us some more background into the T.T.QUICK story. First of all Mark, where does your unusual name originate from? "Well the band I was in before, that originated into T.T.QUICK, was called LAZY, and we were changing drummers and decided that it was also a good time to change the name, but we needed a name desperatly because we had a gig coming up. Anyway we were sitting around trying to come up with a name when somebody said "Look let's just throw something together quick, just for this gig". So I thought OK "Thrown Together Quick", why not? So that's where T.T.QUICK came from.

MARK TORNILLO Pic Mark Weiss/MWA

"Really we don't pretend that it means anything anymore - it's just a name - and I like it because it doesn't give you any impression as to what we're about."

How did you get your first record deal with Megaforce? "Well we've known Johnny Z since he had the record store "Rock'n'Roll Heaven" up at the flea market, and our first drummer Glenn (Evans, now with NUCLEAR ASSAULT) took him a demo tape of myself and Dave (Dipietro) doing some songs with another band from Connecticut. Johnny wasn't too thrilled with 'em at the time, but two days later he phoned Glenn up and asked if we'd like to come down and sign some contracts. So we thought, well why not, better on an independent label than on no label, so we did it."

Your new album "Metal Of Honor" has been a long time coming. There seems to have been a lot of problems? "Yeah, we started production two years ago on this one, in fact we first went in the studio just a couple of months after the release of the EP. But its just been a series of foul-ups and delays for god knows how many reasons.

"In the beginning we were having trouble within the band, so we changed drummers. After that there were all kinds of problems. Number one was we were shopping for a major deal. So we would get started on the album and all of a sudden we thought something was gonna happen deal wise, so we'd stop.

"Michael Wagener came in to do a demo with us and he was supposed to produce the whole album, but when it came time to finish the album he was unavailable. This is where Rob Hunter came in, which I think turned out for the best as far as we were concerned, because I don't think we could have done those songs without anybody but Rob Hunter. He really had a lot of input and I think he's gonna make one helluva producer one day."

Why did you choose to include a cover of DAVE CLARK FIVE's "Glad All Over" on the album? "That was an idea that Eddie Kramer came up with. We liked the idea of doing a cover, but when we originally sat down we couldn't come up with anything. Then we sat down with Eddie and it all seemed to fall together.

"We're really happy with it, because it's totally different from the original song, whereas most people in the U.S. when they do cover songs, just copy the song exactly the way it was done originally; I don't see any point in that."

But don't you think that because this is the track that the radio stations are gonna pick up on, it's gonna give a false impression of the band? "I don't think so, because I think the song, the way we did it, is so much like us that it wouldn't be a false impression of the band - we've made it into a T.T.QUICK song."

Now "Come Beat The Band"; that track to me sounds a lot like vintage VAN HALEN and it even has a Dave Lee Roth style rap. Would you agree with that? "Yeah, I guess it could be considered like VAN HALEN but that song has a purpose and it was written just three weeks before we went into the studio with Eddie Kramer to finish the album. So that song was more of an attitude song than a VAN HALEN song."

What are your views on the metal scene in America at the moment? "It's pretty much mixed up. In New York, thrash and hardcore are becoming really big. Not that I can't see why, because I definately can, but it just doesn't appeal to me the way that playing ballsout heavy metal/rock'n'roll does. But the metal scene as a whole is very confusing and I think somebody needs to bring it back down to earth - it's just getting out of hand."

In what way? "Well I think

the thrash end of it is getting out of hand more than anything. But the other thing that's going on over here at the moment which is really terrible, is the big metal shows, especially in the New York area, are getting cancelled because they can't get insurance for the shows, because kids are tearing up the stadiums and arenas; it happened with OZZY and JUDAS PRIEST, and I hear there's gonna be the same problems with AC/DC. So somebody has gotta wise these kids up because soon there's not gonna be any shows to go to."

So what do you think that T.T.QUICK have to offer the heavy metal scene? "I think we've got a lot to offer, especially on a mainstream view of things. I don't think we're commercial but just more of a mainstream heavy metal band, and I think we can get our point across without getting too crazy and too wild. I think we're a little more down to earth than a lot of metal bands, so I hope we can get our point across."

Imagewise, you seem pretty much down to earth, whereas most U.S. mainstream metal bands tend to go for all the make-up and stuff. What are your feelings about that? "We're not looking for that crazy punked out make-up look; we've always been a street band and we'll always stay that way. I think Joe Perry said it all - "Let the music do the talkin'". I just think it's sad that some bands have to make up for a lack of talent with image."

What can we expect the next T.T.QUICK album to be like? "Well, you can tell by listening to "Metal Of Honor" that there's a lot of different kinds of material on it, mostly because of the two year period it took to get it out, and also we wanted to show some variety - especially for a first album.

"What we've been doing so far for the next album is pretty much in the vein of "Front Burner", "Metal Of Honor" and "Hard As Rock"; a little bit heavier, not so poppy. But you never know where it's gonna go from there. We're not trying to limit ourselves to any boundries, we just like to be able to write and play what we wanna do and not have anyone else tell us differently."

Future ambitions? "Well it would be nice to get rich and famous, but if we didn't it would be no big deal because we're doing what we wanna do, and if you can make a living doing what you're really happy doing, then I think that says it all in a nutshell right there, because I know so many people who hate what they're doing and they've got nothing to look forward to in their lives."

T.T.QUICK are gonna be big and famous, make no mistake about that. But don't just take my word for it, go grab yourself a copy of "Metal Of Honor" now, and convince yourself.

OK T.T.QUICK certainly deliver on vinyl, but can they deliver live? Well European metal fans will soon be able to discover if they do, because T.T.QUICK are coming over as special guests on RAVEN's European tour, beginning in November. Only one UK show has been planned, that's at the Hammersmith Palais on December 4th - so be there.

For fan club and merchandise info write to: T.T.QUICK, Olympic Drinking Team, P.O.Box 327, Leonia, NJ 07605, USA.

Pic Mark Weiss/MWA

ANYWAY YOU LIX IT?

DAVE REYNOLDS Discovers More Classy American Metal In New York

You LIX to rock huh? I've got Fingers and his WBAB Metalshop to thank for introducing me to LASTLIX. A cut from the New York group's debut album was aired shortly before I made a guest appearance on the show and I was highly impressed, LASTLIX sounded mean and I had to get on the case.

Must've been nearly 2am when I got to see the boyz in aciton at the Sundance in Bayshore, Long Island. "American Metal Power" is one of the group's classic numbers and it's the perfect description for what I witnessed that night. This band were damn good. F**kin' GOOD and I had the feeling that my partners in crime photographer Patrick Prince and sheepish Cheri Dash, agreed with me.

A last minute interview with the band just before they went on stage wasn't an ideal way of getting the low-down on the band, but time was short afterwards so I had to make the best of things, so affable manager Ross Cipolla took me backstage to meet his boys. The average age of the band must be about 19, the line-up comprising of Michael Tirelli (vocals), Mike Rotella (guitar), Bob Rao (bass), Carmine Sirico (guitar) and Dee Kay (drums). Kay is pretty much the star in my opinion and easily one of the most promising, not to mention hard hitting, drummers I've seen in a long while. On stage he looks and plays a good deal like Robert Sweet of STRYPER, this guy will go far. In fact it was Dee who did most of the talking, the others being understandably more concerned with last minute preparations. So Dee, fill me in on a little band history? "We've been together for about three years and we just put the "Tell All The World" album out which we're hoping will get picked up for worldwide distribution. I tell ya one thing, our next album's going to be a lot heavier!"

Yeah, I could handle that 'cos the album is a little lighter than the crunching live show that "American Metal Power" highlights all on its own - and that song isn't on the record. The show is rock hard, heavy duty and it also looks flashy as you can see by the excellent Pat Prince shots accompanying this feature, but they're not glam; "Hey, I've got a pair of shorts on man!", laughs Dee, "My image is with my hands!! Yeah we have an image, I guess it's kinda glam a little, but we're not a glam rock band. Then again, the album that we've done.. I dunno, I guess we wanted to do a commercial kinda album, but now we're changing and are a little bit heavier." Too right and I just hope that they can kick-ass on the next record as much as they did in Bayshore, especially Mr.Kay in the drum department!

CARMINE SIRICO

MIKE TIRELLI

At the moment the band are depending on shows at L'Amour or The Cat Club (Hi Al!) to attract record label attention. I believe they'll get a deal with a major, no problem, they've just gotta get the right people to come down and see 'em. Mike Tirelli assured me that they have the connections so good luck to 'em. Tirelli has recently done the vocal work on Jack Starr's forthcoming new album release but Ross Cipolla assured me there was no way that Mike would be leaving LASTLIX. For that to happend to them now would be disasterous because Tirelli is an unbelievable talent that plenty of bands would give their best bottle of Jack Daniels for, if not their right arm!

As I said earlier, these boyz are damn good, they give value for money, not to mention the chance to grab freebies from the band during the show. There appears to be a good deal of well spent money flowing into LASTLIX for them to be able to give out albums and t-shirts as well as play on what looked like pretty top notch equipment.

The band ended the evening with a rousing encore of RAINBOW's "Long Live Rock'n'Roll", the only cover song in the set. If you've heard the ablum or just seen photo's of LASTLIX in local New York papers then don't think these guys are just another RATT inspired pretty boy outfit as a dose of the live show will prove. It may read "Dee and Carmine of LASTLIX are total babes" on the walls of the ladies bathroom at the Sundance, but LASTLIX ain't no little kids when it comes to playing hard, fast American classy metal! Tell All The World!

Fan Mail/Info/Merchandise: LASTLIX c/o RCO, P.O.Box 33, Holbrook, NY 11741, USA.

Pic Pat Prince

BOB RAO

DEE KAY

MIKE ROTELLA

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31- 40 Disappointing
21- 30 Poor
11- 20 Rubbish
0 - 10 Delete

SLAYER
Reign In Blood
(Def Jam)

97

Well have SLAYER changed - improved, wimped out, discovered God or anything else? If Ke**ang are to be believed then they are now the saviours of Heavy Metal. Funny coming from a bunch of so-called journalists who drove "Show No Mercy" into the ground and more or less compared SLAYER to a road drill a couple of years ago. But don't forget thrash is now trendy right, so Ke**ang discovered SLAYER right?

SLAYER haven't changed style or approach one little bit. Granted the productions improved and the songs are shorter but "Reign In Blood" is just superb SLAYER, they are the best at what they do and I for one am not bored with it yet. In fact it took me just one play of this album to be left in awe - maybe I'm getting back to my thrash roots.

A rundown of the LP's contents (which is under 30 mins. long by the way) gives us at least two all time classics in "Angel Of Death" and the epic "Raining Blood" which has to be one of their top 3 ever (time and continued listening will tell).

The length of the LP (or lack of it) is a definite minus. It's not much more than a mini effort but SLAYER as usual pack more quality in their 28 or so minutes than most bands can in a whole career. Just listen to songs(?) such as "Jesus Saves" with its METALLICA instrumentation or.. well shit they're all brilliant. But my favourite is "Post Mortem" - probably the heaviest SLAYER track ever.

Well Mr. Doe loves it, I love it and Hellrazer and Reynolds hate it (f**king glam wimps or what) so it's got to be good. Right? You betcha.

DAVE CONSTABLE

SYRON VANES
Revenge
(Ebony)

71

After a disappointing debut LP ("Bringer Of Evil"), former Demolition boyz SYRON VANES return and this time they mean it! With a souped up production and even stronger songs there's no stoppin the Swedes this time as they dish out the hard rockin' stuff with no compromise. Featuring the strong vocals of Rix Volin SYRON VANES dive'n'soar through solid cuts such as "Back For More", "One Hell Of A Show", "The Edge" and "Fire We Got" to prove that the first album was as bad as it sounded, but now they've got their shit together and there's no stoppin' 'em!

DAVE REYNOLDS

DEATHROW

DEATHROW
Riders Of Doom
(Noise International)

94

Germany is already reknown for producing high quality thrash bands and here's another to add to that ever growing list.

Many underground thrashers will no doubt already be familiar with the band from when they went under the commonly used monicker of SAMHAIN.
But this debut album is destined to make DEATHROW one of the leading thrash bands in the world.

Quite simply "Riders Of Doom" is fuckin' brilliant! From start to finish the album is totally awesome, with not a duff track in sight.

"Spiders Attack" and the amazing instrumental "Hells Ascent" are my particular faves with power riffing and frenzied soloing in abundance (Even though some of the solos get a little lost in the mix). And what's more bassist/vocalist Milo can actually sing without sounding like he's chewing on a mouthful of gravel.

Make no mistake, this album is an absolutely essential purchase for all thrashers. Buy, Die and Enjoy!

BERNARD DOE

MESSIAH
Hymn To Abramelin
(Chainsaw Murder)

70

When I raved about MESSIAH's "Powertrash" demo in MF15, I predicted a bright future for the Swiss band. But on this debut album they seem to have lost their way a little.

Some of the tracks like "Empire Of The Damned", the METAL CHURCH inspired "Total Maniac" (better here than on the demo), and the seven and a half minute epic "The Dentist" are quite brilliant; mixing thrash and doom to menacing effect. But on other numbers the band sound totally uncoordinated - especially the drumming - resulting in a painful and embarrasing shambles.

Admitedly the dreadful production doesn't help - not to mention the cringeable vocals - but having heard the demo I know for a fact that MESSIAH are capable of better things than this. Hopefully the band will get their act together for the next album.

"Hymn To Abramelin" is a limited edition of 2,000 copies, and is available for $8.00 (Europe) and $10.00 (elsewhere) from Chainsaw Murder, P.O.Box 3057, 8152 Glattbrugg, SWITZERLAND. All cheques and money orders should be made payable to Marco Suremann.

BERNARD DOE

TREAT
The Pleasure Principle
(Mercury)

91

Along with EUROPE, TREAT have to be my favourite Swedish band. (I count BATHORY as a solo project by the way). With their second LP TREAT have definitely improved their songwriting ability and tracks such as the BON JOVIesque "Fallen Angel", the anthemic rock of "Strike Without A Warning" and the superb Jean Beavoir produced "Ride Me High" prove they should get as much credit as RATT or LEPPARD for what they do.

If I had any qualms about the LP it would be that all the best songs are on side two, which is further than most people get when listening to an LP if the first side's not too hot. Although there are a couple of good songs on the A side, re "Rev It Up" and "Eyes On Fire" (which someone assures me was played by B.O.C. - if so I guarantee this is a better version), the overall impression is that TREAT should have put more thought into the track order.

OK if TREAT were American they'd be huge - where have you heard that before? - as it is they'll struggle for recognition, but as long as all their future LP's are of this quality I for one will buy them.

DAVE CONSTABLE

VARIOUS ARTISTS
From The Megavault (Megaforce)

81

This is probably the best compilation album release of the year so far. After all it's not often that such a release can boast unreleased material from such quality acts as EXCITER, S.O.D., and T.T.QUICK.

MEDIEVAL STEEL kicks off the album in fine style with "Battle Beyond The Stars". Pounding, anthemic metal at its best, showing strong PRIEST influences.

OVERKILL deliver the blistering "Sonic Reducer", whilst EXCITER's "Death Revenge" see's the band at their vintage best with a track that blows away everything on their last disappointing album.

Soon to be mega, T.T.QUICK show their classier side of metal with "Wing And A Prayer" and RAVEN are captured at their hottest, in a live enviroment, with "Take It Away" to close side one.

I find the plodding heavy rock from IMPERIOUS REX with "Red Diamonds" a disappointing opening to side two. But BLESSED DEATH restore the quality with the aggressive "Pain Killer", whilst S.O.D. are as obcene and brilliant as ever with the short and straight to the point, "Ram It Up", which I believe is dedicated to the P.M.R.C. - F.O.A.D.

No Megaforce compilation album would be the same without ANTHRAX, and here New York's finest let rip with "Panic". This 'live in the studio' recording first appeared on the 'B' side of the "Armed And Dangerous" EP, but fully justifies its inclusion here by being a speed metal classic.

I'm afraid BLUE CHEER's version of "Boney Maroney" fails to do anything for me. But this doesn't take away the fact that as compilation albums go, "From The Megavault" is real value for money.

BERNARD DOE

HALLOWS EVE
Death And Insanity (Metal Blade/Roadrunner)

55

Why do Metal Blade always seem to produce LP's that are so difficult to review without listening to them for about three weeks. I'm still not quite sure what to say about this particular release - the second by Atlanta's HALLOWS EVE. I really liked the debut "Tales Of Terror", especially the epic "Hallows Eve", but I must say this release is somewhere short of that. Not that it doesn't include some good tracks, it does, but it has that feel about it that something is lacking which was there on "Tales Of Terror".

There's some mean riffing in "D.I.E", "Goblet Of Gore" and "Death And Insanity" but I wouldn't call it speed which the record company seem to insist it is. There's also two tracks which would be better done away with completely. I thought I liked hardcore/thrash but I'm afraid "Suicide" is for the devout only, and as for "Lethal Tendencies", the chorus and solo woke me up in the middle. It's sad that these tracks do yet more damage to an album that tries its best with good riffs like "Nefarious" but suffers from a poor choice of material and lack of potential.

What's this infatuation with death guy's? It's alright sometimes but I'm sure it'll do the band no good in other parts of the press. I don't like giving harsh treatment to bands who try hard but I don't think I will be alone in saying that the band have failed to live up to early potential. The playings good but the songs are weaker than I expected. The production makes HALLOWS EVE heavy but unfortuately it can't improve the disappointing lack of some of the quality in the songs.

MIKE EXLEY

FLOTSAM AND JETSAM

FLOTSAM AND JETSAM
Doomsday For The Deciever (Roadrunner)

90

This young Phoenix based band have been creating quite a buzz over the last year or so with their demos, and now the first album has arrived the question is, can they cut it on vinyl? The answer is definately YES.

FLOTSAM and JETSAM owe a lot of their sound to bands such as METALLICA, ANTHRAX and MERCYFUL FATE, but the only times this is really obvious is on the intros to the title track and the closing number "Der Fuhrer", both of which are direct steals from METALLICA's "Fade To Black"! FLOTSAM AND JETSAM also have a song called "Fade To Black", but this sounds nothing like METALLICA! Confusing eh?

But that apart, this is an excellent debut, Eric A.K. puts in a powerful performance on vocals and guitarists Michael Gilbert and Edward Carlson both shine, out thrashing the likes of Hanneman and King with ease. Jason Newsted on bass and Kelly David-Smith on drums complete the barrage.

All the tracks on side one are top quality, with "Iron Tears" and the nine-minute epic "Doomsday For The Deciever" being my favourites. "Desecrator" is really intense as well - sheer power from start to finish.

Side two isn't quite as strong, but you've still got the complexity of "Metal Shock" not to mention "She Took An Axe", which contains perhaps the highest screams ever recorded from that man A.K. (could this mean the end for King Billy?). This album runs to just over forty-five minutes, and the cassette version (which I haven't got) apparently has a bonus instrumental track titled "Flotzilla", which I think is the name of the bands mascot!

Delete POSSESSED and KREATOR, this record is thrash with class, and along with other bands like OVERKILL, EXODUS and AGENT STEEL, FLOTSAM AND JETSAM are showing the correct way to deliver it.

MICK GRAZIER

SAVAGE GRACE
After The Fall From Grace (Black Dragon)

80

L.A.'s SAVAGE GRACE are back unleashing their speed metal mayhem. Lead guitarist Christian Logue has now taken over the lead vocals from the departed Mike Smith and drummer Mark Marcum has been recruited to the band replacing Dan Finch.

The opening tracks "A Call To Arms"/"We Came, We Saw, We Conqured" sees the band being a little more adventurous than on past offering and generally comes off quite well.

There also seems to be more emphasis on melody which again blends well with their aggressive speed metal style, especially on "Trail By Fire" and "Tales Of Mystery".

Two or three numbers fail to really inspire me, but while the album may lack the overall consistency of "Master of Disquise" the signs are that SAVAGE GRACE are progressing to a more classier outfit.

BERNARD DOE

OBSESSION
Scared For Life (Enigma)

85

Here we have a five piece band from the US's East Coast with their first full LP for Enigma. Influenced by early PRIEST the LP contains 9 tracks of some blinding guitar work and real ear pounding vocals. The first 2 tracks "Scarred For Live" and "Winner Take All" get things warmed up where the rest of the LP takes over and explodes into some pretty mayhemic stuff.

Credit must go to the front cover artist which is one of the best I've seen for a long time.

OBSESSION are not particularly image conscious either, they just go out and deliver what's necessary, good riffs and music to get the 'ole noddle going a bit.

Let's hope we'll see 'em over here very soon, because I'm sure they could do big things in Europe.

Bang 'em till they bleed... or F.O.A.D.

DAVE PARKER

T.T.QUICK
Metal Of Honor
(Megaforce/Island)

96

There seem to be few bands around at the moment who play straightforward metal as opposed to death/speed etc., but T.T.QUICK do, and they do it exceptionally well.

This album is full of power, class and more importantly, songs, without ever sacrificing heaviness and wimping out. (SAVATAGE take note!) "Metal Of Honor" itself kicks things off, and when singer Mark Tornillo screams "She wears the mark of metal upon her!!", you don't doubt that he's talking about this band!

There are a couple of underlying musical influences apparent throughout the album, most notably VAN HALEN (especially on "Come Beat The Band", complete with "Hot For Teacher" - style rap, and obviously a Diamond Dave pisstake!) and ACCEPT ("Child Of Sin"), but this band have got their own sound and identity, which is perhaps somewhat surprising when you notice the long list of producers involved in this project. There's Michael Wagener, RAVEN drummer Rob Hunter, S.O.D. and ANTHRAX producer/engineer Alex Perialas, and Eddie Kramer, who mixed the entire thing. I won't even mention the engineers!

It's pretty impossible to pick out the standout track from Side One, the material on show is that strong. "Asleep At The Wheel" was my favourite, but that was last week. Yesterday it was "Hard As Rock". Today it's "Front Burner"! That's until I turned the record over and heard "Siren Song", the sort of classic rock ballad that the likes of Y&T and ACCEPT used to be capable of. There's also a great version of the DAVE CLARK FIVE's 1960's hit "Glad All Over"! I've no doubt many thrashers would hate it but it's an excellent cover, and who knows, maybe Island could get a hit single from it?

T.T.QUICK are one real metal band who could break big without ever selling out. They've got the songs and they've recorded the album. Now it's up to you to do your bit and go out and buy it.

MICK GRAZIER

EXISES
Exises
(Megaton)

67

A Dutch quartet of above average musicans that show why Dutch groups are still the best Europe has to offer in the way of melodic metal bands. EXISES, apart from the excellent "Behind The Wall" are presently lacking in any truly outstanding songs, but if they can combine the heaviness of that track with the exceptional playing ability shown on "Misunderstood" or "Burn The Lights", particularly Michel Siethof's guitar work, and the catchiness of, say, "Carry On" then EXISES could well be on the road to superstardom. Not bad.

DAVE REYNOLDS

WALLOP
Metallic Alps
(Bone Breaker)

22

The demo tape this German group submitted to MF was good, this album isn't. Perhaps the change in vocalist has someting to do with it. (He's since left and they've brought back the original singer. What a lot of wanking about eh?) The vocals are pretty awful and, whilst initially you can get into the band's groove with "Reveal The Lies" (The band's best song) and Anreas Lorz's guitar work, WALLOP just sound repetitious thereafter and, like the INVADER Lp reviewed last issue, you just get bored with the whole thing, only this time I fell asleep.....

DAVE REYNOLDS

CANDLEMASS
Epicus Doomicus Metallicus
(Black Dragon)

91

I knew these guys could pull it off. Mr Leif Edling and co have delivered an album of truly Epic(us) proportions, that without one shadow of a doubt should be sought out of the import racks and bought immediately!

Doom metal is the name of the game, but despite initial BLACK SABBATH references in the riffs to album opener "Solitude", the rest of the album could best be categorized in the METAL CHURCH vein 'cos this is one heavy album!

I've tried to make it a habit of mine to give out album ratings in the 'Essential Buy' category very rarely but CANDLEMASS have definately scored with their debut, so if gothic metal is your type of stuff then just get your ears round the likes of the lengthy "Demon's Gate", "Black Stone Wielder" and, the best track in my opinion, "A Sorcerer's Pledge" and you'll be in absolute metallic heaven. Buy or forever stay in solitude!!

DAVE REYNOLDS

SENTINEL BEAST
Depths Of Death
(Roadrunner)

60

Musically and vocal-wise this debut album isn't a million miles away from what ACID come out with, although the Belgians are superior, to my ears at least. There's also the odd SLAYER influence cropping up here and there especially on tracks like "Sentinel Beast", "Corpse" and "Mourir".

The production, by Bill Metoyer, is listenable but nothing special, and there's an adequate cover of MAIDEN's "Phantom Of The Opera". It doesn't really fit in with the rest of the album, but it's not the sort of song you could thrash up really, is it?

I get the impression that the band perhaps should have waited until they had some better songs before going in to record this album, but musically they're okay and vocalist Debbie Gunn's voice is fine for this sort of music. As the band look quite young on the sleeve photos then maybe they'll get it right next time?

MICK GRAZIER

ABATTOIR
The Only Safe Place
(Combat/Noise)

82

I love every minute of ABATTOIR's '85 debut LP "Vicious Attack", but since then the band have gone through a massive overhaul and have now a completely new line-up with only one guitarist and the bassist remaining intact.

Naturally ABATTOIR have adopted a faster style, something I like to call Slash Metal. Subtle sledgehammer drumming, controlled speed and MAIDEN like thrash are the name of the game as far a ABATTOIR are concerned with this album.

There's some totally classy guitar playing going on. Take a listen to "Bring On The Damned" and marvel at some excellent musicianship, not to mention highly impressive vocals from ex-HERETIC man Mike Torres. If you liked that then "The Only Safe Place", "Nothing Sacred", "Back To Hell", "Temptations Of The Flesh" etc etc will have you in metal ecstasy. Very good stuff.

DAVE REYNOLDS

SOUND BARRIER
Speed Of Light
(Metal Blade)

73

Brian Slagel's picked up the guys for their most welcome third release, but since the "Born To Roll" record bassist Stanley E has been replaced by Emil Lech which means the band are no longer a totally black metal (sic) unit. But who cares? The music is what counts most and these guys have always put out good stuff. On this album they go for a more metal approach than they've been doing previously and the addition of Lech on bass makes 'em sound a little like TALAS 'cos the guy is almost in the Billy Sheehan class. Listen and enjoy!

Check out the 'other-world' Spacey T guitar sound on "On The Level (Headbanger)", the great cover of THIN LIZZY's "Hollywood (Down On Your Luck)"; the poundin' "Aim For The Top" and the semi-anthemic "Hard As A Rock" for a start and you'll sure start gettin' into the groove MAAAANN!!! A worthwhile addition to your metal collection?

DAVE REYNOLDS

FOREVER

FOREVER
Forever... And Ever
(Heavy Metal America)

71

I must admit I totally missed this one at first but it's definately a grower. FOREVER are a Chicago based metal act that specializes in doomy, crunching metallic riffs. A cross between TROUBLE and early SABBATH, but there is a lot more extra to keep the interest flowing.

"Wicked Bitch" is a classic and after hearing it a couple of times I would nearly put it in the "Am I Evil" league. It does kind of put the rest of the cuts on the LP to shame, that's not because the other tracks are bad, it's just that "Wicked Bitch" is so good. Invest in this LP, I beg you to give FOREVER a chance, there is no bullshit involved (Enjoy your trip to Chicago Kelv? - Ed.) the music speaks.

KELV HELLRAZER

HOLY MOSES
Queen Of Siam
(Aaarrg Records)

62

Lookin' for something new to thrash to? Try HOLY MOSES for size. This Dutch/German group first came to my attention via an Earthshaker Records compilation album and now the band's debut album is available.

Led by the highly unusual vocal style of the stunning Sabina Classen, this record should please those of you who felt cheated when WARLOCK left for the big Deutsch Mark climates of commercialism. Some great all-round playing and, uh, unbelievable vocals hit you from the off with "Necropolis", speeding through the heavy as hell title track, exceptional "Walpurgis Night", MOTORHEAD style "Roadcrew", perverse "Dear Little Friends" (can you understand the lyrical concept?!!!?) and climaxing with the riff ridden "Torches Of Hire"(?!?) instrumental. Definately worth a listen!

DAVE REYNOLDS

SKAGARACK
Skagarack
(Polydor)

95

It's very rarely that a predominatly AOR album grabs my attention, but this debut from Denmark's SKAGARACK has certainly impressed me immensely.

I first heard of the band a couple of years ago through a demo that was given to me by Danish HM/HR expert Ken Anthony. Even then it was obvious that the band had the potential to go places and this album just enhances that belief.

The whole album is pure class based on thoughtful song structures, catchy choruses with strong commercial U.S. influences.

Best tracks for me are "Damned Woman" and "Don't Turn Me Upside Down". The latter is a boppy commercial rocker that in places reminds me of WHITE SISTER and should definately have been released as the single instead of the more laid back "I'm Alone".

"Damned Woman" meanwhile is a ballad of epic proportions based around a simple but very effective heavy riff.

This band totally pisses over all the British bands aiming their meagre efforts at the American commercial market, and if Polydor get behind them with some decent promotion then SKAGARACK could be a big name in '87. They certainly deserve it.

BERNARD DOE

AVIATOR
Aviator
(RCA)

90

What do you get when you've got a band featuring former members of WIGGY BITS and NETWORK? An album such as AVIATOR's debut release, that's what! For fans of BALANCE and their ilk this is indispendible.

"Frontline" opens and it's a case of turn up that stereo. RCA's Pat Baird had told me that these guys were "American Hard Rock. You'd like them". I do Pat, I do! I haven't been able to stop playing this since I got the advance tape from Pat's office in New York in the mail one morning. Truly a Reynolds rave!

The band was formed by ex-NETWORK and WIGGY BITS members Mike Ricciardella (drums) and Richie Cerniglia (guitar) along with session whiz Steve Vitale (bass) and Ernie White (vocals). Now WIGGY BITS were a band who put out one album on Polydor in 1976 and featured the legendary vocals of Peppy Castro, who went on to BALANCE but who had previously played with Ricciardella in BARNABY BYE. After WIGGY BITS split up Ricciardella and Cerniglia formed NETWORK, who recorded two albums for Epic then disappeared... until now!

AVIATOR, not to be confused with the wimp-rock band of years ago, have recorded one helluva album containing instant classics such as the aforementioned "Frontline", "Wrong Place, Wrong Time", the truly superb "Never Let The Rock Stop" with an unvelievable drum sound, or the sleazoid "Every School Boy Knows" aimed at every sleazy woman in the world!

I could've done without the rather wimpish "Magic" which just sounds like a metalized version of "Every Breath You Take" by you know who, but the inclusion elsewhere of the BALANCE like "Can't Stop" or "Too Young" (I hardly think so guys!!!) more than compensates for that little 'error'!

I just wish this album could sell as many as the new BON JOVI album will!

DAVE REYNOLDS

B.E.TAYLOR
Our World
(Epic)

92

This is currently the best A.O.R. LP around at the moment along with AVIATOR and ADRENALIN. "Our World" is B.E.'s third LP and is a killer improvement on the other two. This is the bands first review out of the U.S. and not a lot is known about them. A few members come from CRACK THE SKY and the rest were involved with Donnie Iris/Marc Ausec.

Excellent rockers like "The Fires Gone", "Question Of Love", "Our World" and "Girl In The Know", take their influences from JOURNEY, but to be honest the B.E.TAYLOR effort is much stronger and didn't take 3 years to make. Pick this LP up, you will be pleasantly surprised.

KELV HELLRAZER

ORIGINAL SIN

ORIGINAL SIN
Sin Will Find You Out
(Roadrunner/Cobra)

90

All girl thrashers from POISON DOLLIESville Long Island. This is certainly the first all girl thrash band I've come across, although BERNARD DOE has got the THRASH QUEEN LP which he describes as horrendous. However ORIGINAL SIN are nowhere near the horrendous league; they are in fact pretty hot.

Vocalist Danielle Draconis reminds me of Leathur from CHASTAIN and add to this the tight rhythms from guitarist Cynthia Taylor and you have some real potential. Cuts like "Conjuration Of The Watcher", "The Curse" and "Bitches From Hell" really blow your mind as the girls keep on thrashing right up until the very end; at times they come very close to EXODUS in musical style.

I would highly recommend ORIGINAL SIN to any thrash fans. Look our for a forthcoming interview.

KELV HELLRAZER

SKULLS
Dress Up And Die!
(Buy Our Records)

81

Now here's a band I can have the satisfaction of discovering first in Europe. I first sang their praises in Demolition back in MF16 and, as bassist Mike Mindless had promised, vinyl product was on the way. After receiving a rough mix tape of this album I was raving Kelv style but I was held to a promise that I wasn't to review it 'til I had vinyl in my hands.

Anyone into HANOI ROCKS, AEROSMITH and the NEW YORK DOLLS will love this. It's punk-metal of the glitter variety (not that the band are glam in the JET BOY sense) and highly provocative, what with the scantily clad lady on the cover thru to "Jesus Put A Bullet Thru My Soul" opening cut. There's also demo fave "Idols And Dolls" (A big F.U. to Billy'n'Dave eh?), "Coffin Cruiser" plus an unbelievable version of SWEET's "Set Me Free" which pisses all over SAXON's effort on the "Crusader" album. Yeah, SKULLS are quite something. The future of New Jersey wreck'n'roll? The lyrical stance is kinda morbid but that's SKULLS for ya. Enjoy.

DAVE REYNOLDS

RHOADS
Into The Future
(Chesser/Intercord)

76

It would be easy for me just to sit here and totally slag off this record for the simple reason that the memory of Randy Rhoads was being exploited. But the man's brother, Kelle Rhoads, may have known what kind of a knife edge he was treading on by using his surname for his band's moniker and will no doubt get some maliciously horrid reviews elsewhere.

Let me then focus on the music. The debut album is "Into The Future" and the style is very much the early LE MANS/ prime-era TED NUGENT type of stuff. In other words, I loved it.

Most of the material was written by guitarist John Goodwin, one of the finest metal guitarists I've heard in a long while and teamed with fellow axe-grinder Steve Ely, bassist Darwin Ballard and drummer Nick Menza the band provide a superb background for the Nugent like vocals of Kelle Rhoads, especially on the brilliant "Push Shove" or "I Want The World". I feel that RHOADS are an acquired taste but once you've got it then there's no stopping you from liking this album.

DAVE REYNOLDS

HERO
Hero
(Vertigo Denmark)

63

Not to be confused with the American band who released two albums on 20th Century Fox in '77 and '78, this HERO come from Denmark and further prove that Scandinavia is something of a hot launching pad for damn good melodic metal acts. HERO are a six-piece comprising of Steen Larsen (vocals), Bo Brinck (keyboards), Johnny Tomas (guitars), Peter Fernando (guitars), Rik Jensen (bass) and Michael Fast (drums) and have come up with a very pleasing debut album, a little in the EUROPE vein, particularly "Race and Revel" and "Illusions Of Yesterday" with excellent production by Nils Henriksen.

There are hints at an American AOR direction via "Land Of Tomorrow", "Now We Play To Win" and "Turning Out A Star", but if the band stay to their roots and not sell-out entirely then they could become quite an act to watch out for. Promising.

DAVE REYNOLDS

WARLOCK
True As Steel
(Vertigo)

83

WARLOCK are getting veterans, this being their third LP release. On the heels of "Hellbound" comes "True As Steel", an album which will introduce the talent of guitarist Niko to those so far unfortunate as not to have seen WARLOCK in a live situation.

One thing that struck me immediately about the album, is the production, once again handled by Henry Staroste who did the "Hellbound" release. Although WARLOCK are normally on the limits of my HM/HR taste, here they've certainly come up with an interesting collection of hard hitting anthems and up-tempo rockers to whet the appetite for their forthcoming live appearence.

Henry Staroste seems to have done a better job here than on "Hellbound" and the band and the production seem to have grown closer together making the epic feel on tracks like "Midnight In China" more realistic than some of the effects used on "Hellbound". The guitar sound of Niko and lead, Peter Szigeti is far more alive and Niko seems to have brought a more mature feel to each track, something which I believe their old guitarist Rudi Graf never quite found.

My personal fave is "Speed Of Sound" which sees the band again picking up on the old power of the "Burning The Witches" LP and crafting it to the new style. WARLOCK are at their best on tracks such as this and several tracks here can certainly hold their heads high. I particulary liked "Fight For The Rock" and "True As Steel" and I'm sure they'll prove to be epic in a live situation. Look out for Dorothy's powerful voice as well - if "True As Steel" is anything to go by, she still hits as hard a note as anyone.

MIKE EXLEY

RAIL
Rail Three
(Dynasty Records)

90

Hardly surprising that MTV Basement Tapes winners RAIL were promptly dropped from the EMI America roster following the release of the 'RAIL' mini-LP that the label were obliged to put out but NOT obliged to promote. So Seattle metal vets RAIL are back at square one with a new indie release waiting to be picked up on by the worldwide metal fanatic. But can they match the sales figues of their excellent "Arrival" album with this one?

Firstly "Rail Three" is certainly the best record the band have put out to date. Sure, Terry James Young's vocals are something of an acquired taste and opener "Live With The Wind" isn't exactly one of their best songs, but the rest of the record certainly compensates for these minor flaws.

The classiest cuts on offer here are "Her Majesty", the lyrics for which sounds just like a girl I knew!; the semi-speed metallized brillaince of "Speed Limit" that even has space in its textured platinum tinged grove for some subROADMASTER sounding keyboards in the chorus; "Don't Take Your Love Away" which builds up from a RATT type "Wanted Man" intro to an ANGEL style pop metal number circa "Sinful"; the mystical "Kings And Queens" (NOT the AEROSMITH song but pretty close), and lastly "Song Of Soloman" a classical(??) guitar work out by Rick Knotts - all delete that mini-LP on first hearing, and that still leaves three others I haven't mentioned. This is the album EMI America wouldn't have allowed RAIL to make in fifty thousand million years!! This is excellent. Buy it!

DAVE REYNOLDS

CIRITH UNGOL
One Foot In Hell
(Roadrunner)

70

This band has been in existence for something like fifteen years now, and although this is only their third album, someone must like them for them to have been around for so long!

The band's past product has consisted largely of slow dirges, and in the main this album contains more of the same.

First track "Blood And Iron" is actually quite fast (by their standards) and is easily the best track on the album, reminding me of "British Steel" era PRIEST, with vocalist Tim Baker coming across as a truly-demented Halford. "Chaos Descends" is typical CIRITH UNGOL, totally uncommercial, and "The Fire" and "Nadsokor" are both more of the same.

Over to side two and "100mph", which, despite the title, is only mid-paced and includes the ridiculous lyrics "call it heavy metal, comes on hard and fast, we're the men who play it, we're here to kick your ass"!! Poetry or what?

The rest of the album is played at speeds of slow and slower, and although I like bands like TROUBLE and SABBATH I just can't get into this. There's something about this band that makes them unlistenable to most people, including me obviously, but if you liked them before then you'll love this, as it's not really a bad album, just a bit inaccessable! I like "Blood And Iron" though.

MICK GRAZIER

QUIET RIOT
QRIII
(CBS)

15

The worst HM(!) band ever? Well no, but seldom can such injustice have been done than when "Metal Health" hit the big time. Thank God "Conditional Critical" was a relative flop and I'm sure QRIII (or is it QRV - own up Dubrow the first two LP's with Randy Rhoads were at least funny - want to buy them off me?) will continue on the downward spiral.

This time round we get keyboards and silly disco beats and yuk, this is pure crud. Buy this at your peril - and remember you have the added bonus of the worst singer in rock'n'roll.

DAVE CONSTABLE

VARIOUS ARTISTS
Speed Metal Hell Vol. 2
(New Renaissance)

75

Well, here we have it, the follow-up to Vol.1 and not a bad collection of thrash merchants either, with no less than twelve bands, performing some real brain curdling thrash, like SAMHAIN, SAVAGE THRUST and DEATHRASH (I love the names).

The LP opens with AT WAR ("Rapechase"), I feel, a little slow for a compilation such as this, but a good sampler track for their forthcoming LP. SAMHAIN (now known as DESEXULT) from Denmark, influenced by a bit too much black metal but a good track to get the Uncle Ned going.

ANVIL BITCH's "Neckbreaker" is what it says, check it out, however the vocal production on this number is a little down in the mix, but good stuff anyway.

Side two opens with AGGRESSION's "Metal Slaughter", which lives up to its name - what more can I say?

FLOTSAM AND JETSAM, WARGOD, OUTRAGE, TEMPTER and POST MORTEM all look like promising thrash bands and all in all, a worthwhile compilation.

DAVE PARKER

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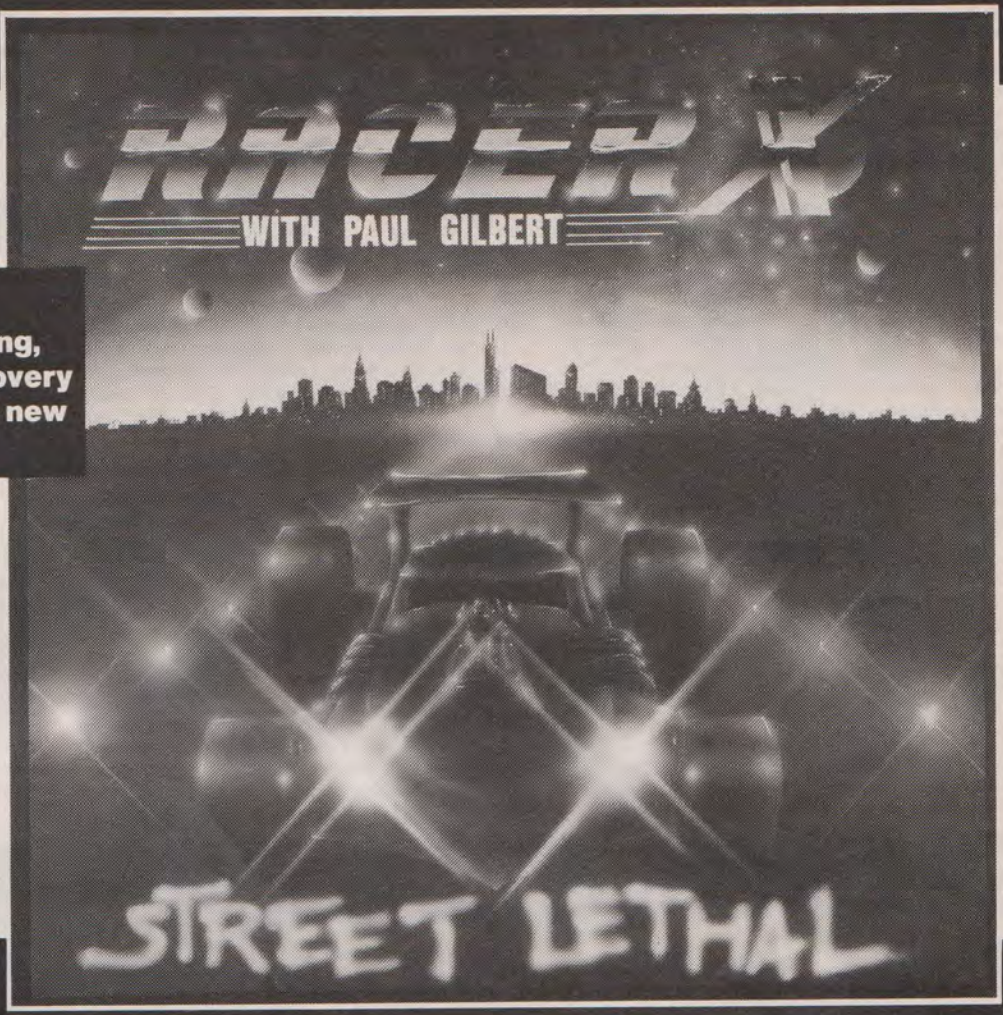

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CRISIS
Kick It Out
(Crisis)

71

It's finally out but at present only available on cassette. Long-standing MF readers may remember the feature I did on the band in issue 10 when mention was made of a forthcoming second album called "Metal Meltdown" from the Salt Lake City trio.

Well, with a change in title and a re-recording, here it is. Was it worth the wait? Sure it was. TED NUGENT fans will go ape. This is the kinda stuff that Nuge got a huge following from playing. CRISIS, of course, kick it out ('scuse the pun) in their own way. The title track is a killer and such CRISIS classics as "Scene Of The Crime" (very ANVIL like), "Pay The Price" and the crazy, hazy "We Come To Rock" (go for it guys!) won't fail to impress most metal fans. Check it our guyz and galz! As the boys say themselves this was "Made Loud To Play". For info on this write to: CRISIS, P.O.Box 520896, Salt Lake City, Utah, 84152-0896, USA.

DAVE REYNOLDS

TYGERS OF PAN TANG
First Kill
(Neat Records)

70

This album contains recordings from the TYGERS with Jess Cox back in 79/80 before they began their road to success with MCA via a single with Neat.

Some of the songs like "Slave To Freedom", "Bad Times" and "Alright On The Night" have already appeared on albums or 'B' sides of singles, but whilst the likes of "Shakespear Road" and "The Final Answer" sound a little dated in 1986, this is how I remember the TOPT best. Their last couple of albums for MCA and their last over-commercialized effort for Music For Nations I'm afraid did nothing for me.

Tucked on the end of side two is a track - "Small Town Flirt" - from TYGER/TYGER, the new band put together by original TOPT members Jess Cox (vocals) and Robb Weir (guitar). Hopefully though their debut album "On The Prowl" will show a lot more improvement than this mundane hard rock.

"First Kill" though, despite its rather poor quality, is an essential purchase for old TOPT fans like myself. Others though will probably wonder what all the fuss was about!

BERNARD DOE

CRYPTIC SLAUGHTER
Convicted
(Roadrunner)

80

Now these guys you don't wanna mess with. This debut LP from L.A.'s CRYPTIC SLAUGHTER really delivers the goods, especially if you're into just out and out mayhem.

CRYPTIC SLAUGHTER are probably the fastest band I have ever come across, 14 songs each averaging about 1½ minutes. Check out tracks such as "M.A.D.", "Sudden Death" and "State Control" - it's just sheer speed/thrash at its best.

However, the production is a little on the weak side. The guitar tends to get left out in certain places and the bass needs to be a little more in the mix.

Still CRYPTIC SLAUGHTER are really geared up for the top speedcore notch. Death to posers.

DAVE PARKER

SODOM
Obsessed By Cruelty
(Steamhammer)

30

Obviously an LP for the ears of Mr. Xavier Russell at Ke**ang who I would have thought will lap every second of this up.

Since his amazing rebirth as a thrash expert (after experiencing previous lives as a boogie expert, an A.O.R. expert as well as discovering METALLICA(?)) We have seen Mr XR hurl such talented noise merchants as KREATOR into the realms of superstardom. Surely the same could be done for SODOM, for not only are they quite talentless and unable to play in time but you also cannot understand a word that is being sung.

Don't get me wrong - I like all types of thrash from S.O.D. to DESTRUCTION, from EXODUS to POSSESSED and most in between, but I draw the line when I feel I could play better in the band concerned. I like one SODOM track ever - "Sepulchral Voice" from "In The Sign Of Evil" - which you can get on "Speed Kills 2". As for this abortion - it's all yours XR.

DAVE CONSTABLE

SINGLES-E.P.'S

RAVEN
Mad EP
(Megaforce/Atlantic)

After a couple of somewhat dodgy commercial albums RAVEN return to their roots. The opening track "Speed Of The Reflex" is vintage RAVEN and probably their best track to date. Raw, manic speed metal, just how I like it - quite superb.

"Do Or Die" and "Gimme Just A Little" also have that old familiar RAVEN aggressiveness style to them. And even though "Seen It On The TV" and "How Did Ya Get So Crazy" have that hint of commercialism about them, the good news for old RAVEN fans is they're back. But is it too late?

BERNARD DOE

AGENT STEEL
Mad Locust Rising EP
(Music For Nations)

John Cyriis is one hell of a singer, often reminding me of Geoff Tate, although let me stress now that the music AGENT STEEL produce has absolutely nothing to do with QUEENSRYCHE!

This three-track 12 inch single is the best thing I've heard for quite some time, with the EXODUS-inspired "Let It Be Done" probably the standout track. "Locust And Plague" is also excellent; speed metal at its best.

The only let down is the cover version of JUDAS PRIEST's "The Ripper". It's a good enough choice, but can you spot the difference between this and the original? Neither can I! But that aside, the other two songs really do the business.

This band are going to be big, and now that they seem to have a settled line-up I confidently predict that the next album will be brilliant.

MICK GRAZIER

NUCLEAR ASSAULT
Brain Death EP
(Combat)

New Jersey hardcore thrashers finally make their explosive debut onto vinyl.

To be honest I find the title track a little monotonous, but with "Final Flight" and "Demolition" the band show exactly where they're at. Thrash and thrash again. Buy!

BERNARD DOE

SLAMMER
M.I.A./Metal Anguish
(Sledgehammer)

Pennsylvania glam band featured in MF16. Remember 'em? Since then they've drafted in a new vocalist by the name of Denny Litman. Well Kelv deleted this when he heard it and so it's up to me to bring you an MF verdict. Squeaky vocals spoil things beyond belief. "M.I.A." is ruined by dreadful vocals - loved the helicopter blades at the beginning tho'. The B-side is a bit better but Litman's vocals just aren't doing SLAMMER any good at all. Find a better singer. This guy's hilarious!!

DAVE REYNOLDS

POWERMAD
Powermad EP
(Combat Boot Camp)

Despite sounding a little too cliched in places on this five tracker, POWERMAD still overcome a poor production to suggest that they could have a bright future ahead of them.

The catchy "Plastic Town" and the ultra heavy "Terminator" are all graced with that touch of originality, whilst "Blind Leading The Blind" is blatant speed metal mayhem at its best - Excellent.

BERNARD DOE

DORIAN LAINE
Big Bright City/Be All Mine
(Dorian Laine)

L.A. pop/rockers DORIAN LAINE remind me of a metal version of THE BEATLES. "Big Bright City" has an original riff and is pretty pleasant. But "Be All Mine" is pretty disappointing in comparison to the 'A' side. DORIAN LAINE will probably get washed up in L.A. because glam rock is the big thing at the moment. Maybe a more metal direction could change that.

For more info: DORIAN LAINE, P.O.Box 2633, Hollywood, CA 90078, USA.

KELV HELLRAZER

EMPYRE
Worlds Apart/Swordplay
(Empyre)

The boys from Sussex have vinyl product out at last, in the form of a single bearing two of their best numbers. Both veer towards a melodic metal direction, particularly the very catchy "Worlds Apart" and prove that there still are some British metal bands around that entertain. A must for anyone into British hard rock or collects indie singles.

Since this release EMPYRE have lost guitarist Dean Balchin and have recruited Ballon inflator Matt Pearce, previously with Glaswegian act RAGAMUFFIN and, he told me, also Ex-Dot! With a new line-up the band are assessing their current situation which looks like leading to a change of name (who wants to be mistaken for that American load of bollocks anyway?), a change of image and a slightly heavier musical direction. I can't wait to hear the results.

In the meantime the single can be obtained for £1.50 (or £2.00 abroad) including postage and packing from: EMPYRE, c/o 8 Gorse End, Horsham, West Sussex, RH12 4XW, ENGLAND. Make all cheques or international money orders payable to Steve Arnold.

DAVE REYNOLDS

SKULL DAMAGE

BERNARD DOE Finds Out More About SUICIDAL TENDENCIES From Vocalist MIKE MUIR

Pic Ron Peterson

What's this? More non-metal in METAL FORCES? Well actually - no. You see, while the controversy rages with our readers as to what and what we shouldn't include in METAL FORCES. I'm certainly not about to make any excuses for this SUICIDAL TENDENCIES article. You see SUICIDAL TENDENCIES along with many other so called "hardcore" bands (including AGNOSTIC FRONT, who appear on page 4) have had so much influence on the current metal scene that it just can't be ignored. METALLICA, SLAYER and ANTHRAX - three of the biggest names in the new generation of metal bands - have all been strongly influenced by the likes of D.R.I., AGNOSTIC FRONT, MISFITS, C.O.C., and the SUICIDAL's. And what's more, if you listen to a lot of hardcore bands, you will find that the difference between thrash metal and hardcore has virtually vanished into one almighty blur, with many hardcore bands finding as much influence in metal as vice versa. Hence the new wave of "crossover" bands.

Ironically SUICIDAL TENDENCIES, who hail from Venice in California, have met with somewhat of a backlash from punks and hardcore fans, and in terms of their audience, they're probably more metal than hardcore.

That backlash is the result of a pathetic attitude that exists in both scenes on the underground; one of disliking bands who get too popular.

SUICIDAL TENDENCIES are certainly popular. Their self-titled debut album has sold in excess of 100,000 copies and, three years after release, is still selling extremely well. One track "Institutionalized" gained success on commercial radio and was picked up for the soundtrack for the film "Repo Man", with the video receiving heavy rotation on MTV. Recently the band were also invited to perform the song on the TV crime series "Miami Vice", in an episode yet to be screened in the UK. So you can see that SUICIDAL TENDENCIES have certainly had their fair share of exposure.

The band were formed by vocalist Mike Muir and bassist Louiche Mayorga in the summer of 1982, who with Grant Estes (guitar) and Amery Smith (drums) recorded their debut album for Frontier Records in 1983.

Soon after the release of the album Estes and Smith were replaced by guitarist Rocky and drummer Ralph Herrera, and the line-up has remained the same ever since.

To find out more about SUICIDAL TENDENCIES, I recently spoke to Mike Muir who has just recovered from a road accident where he had been knocked down by a car, causing the band to cancel a sold-out East Coast tour.

I first asked Mike if he was surprised at the success of the album? "In a way, but we were lucky that "Institutionalized" got airplay on commercial stations which helped a lot. But when it first came out we never expected it to sell that many copies."

Why hasn't there been any other releases since the first album? "Well we've had lots of problems; with a previous manager, finding a guitarist, a couple of the members have had surgery and stuff like that which has screwed us up, but now we're working on getting a deal."

"Institutionalized" has been really successful for you. Was you surprised that MTV showed the video? "MTV only accept something like 10% of the videos they get and the fact it was on an independent label and they did accept it made it really good, because it made us get exposed to a different audience who wouldn't have otherwise heard it."

You also got to play that song on "Miami Vice" how did that come about? "They just called us up and flew us down there to record it. That was really funny because the scene was like in a disco with all the flourescent colours and stuff, and all these old people."

How do you catergorize your music? "It's difficult, because when I say what I think it is, someone else has a different interpretation of it. But when out record came out in June '83, most of those songs I wrote, and it was more punk with metal leads and stuff. Now all the new stuff is being written mainly by Luigi and Rocky, which is more I guess what you would call speed metal. Basically we just play what we like and I always like something that's not necessarily fast, but has a lot of energy."

So where do your influences lie then? "I would say things like old BLACK SABBATH and JIMI HENDRIX."

Recently your music has attracted a lot of interest from metal fans. Do you get many metallers at your live shows? "Well now it's interesting because none of the punks like us out here. We played in L.A. in March for the first time in two years and there was a couple of thousand people there; those were the dudes who wear the bandanas and stuff, and they get pretty crazy. But when we play the big cities and get between 1,000-2,000 people, then they're mostly metallers."

Why don't the punks like you, is it because you've got too big and have had exposure on commercial radio and TV? "I guess so. When we started out we were doing what we wanted to do and it was fun and we put out a record. Now if people don't like it then that's fine, but if they do like it then that's cool and we want as many people to be able to hear it as possible and if that means a lot of people do like it then why should it bother me? Other bands are always quick to put us down by saying we've sold out and this and that, but if someone in North Dakota brought their record they wouldn't mind, I mean what do bands put out records for anyway? It's for people to hear it and the fact that ours has done so well is flattering to me.

"Our album has now been out for over three years and it's still in the top ten of the independent charts and we want the record to be out there so that anybody can hear it and make the decision whether they like it or not; that's the purpose we write songs."

So you're not trying to reach a particular audience at all? "No I don't really care. You see the band is made up of an Indian (Ralph Herrera), a Mexican (Louiche Mayorga), a black guitarist (Rocky) and myself, whose the typical second generation American - all mixed-up, European and everything - and because of this and the way we dress people are still kinda prejudiced towards us.

"When we first started out people would tell us that if we would dress punk then we'd be big, but we're not punk, we dress like all the people do around here which I guess is kinda unique to this area. It's the way we are and always have been, and if we tried to do something differently and not the way we are then that would be selling out."

Where do you get the inspiration for your lyrics from? "Basically it's all personal stuff. The lyrics are something I can relate too on a personal level rather than the anti-government or anti this and that subjects, which I think get's a little tedious.

"I think the bottom line with music is the music and the lyrics are just another instrument so to speak."

I understand you got knocked down by a car recently? "Yeah I was on a bicycle and this lady, who was drunk, hit me with a car. But I was pretty lucky."

But bearing in mind your lyrics to "I Saw Your Mommy", where you're making fun out of a situation where somebody is run down and killed by a car, don't you think it's quite ironic that you nearly met with the same fate? "Well let me explain the stories behind that song. In the L.A.Times they have this Metro section, and there's always news about matricide and patricide, y'know kids killing their Moms and Dads. Also one day we were up in Hollywood driving along, and the traffic suddenly stopped because of an accident, anyway when we got past we saw this van and underneath was this body. Now this was right in the centre of Santa Monica Boulevard where there's all these gay bars and I guess there was two gay dudes walking along and one had got hit and there was like his boyfriend and all these gays from the bar, who must've known him, all crying and stuff. But we were obnoxious and we were just laughing and making fun and generally upsetting everybody. I know it's kinda bad but I was only about 17 at the time and when you're young you're like that.

"The point is this; all the lyrics from "I Saw Your Mommy" are things that were said and actually happened that I took out of the paper and just put into a different way.

"A lot of people have said that that song is like the sickest thing and that I should be locked up and stuff. While other people have said that it's the most funniest song they've ever heard and think I should be a comedian. But when they say these things, it's not aimed at me; they're judging society in a sense, because all that stuff I write about has actually happened."

But I'm sure that getting knocked down yourself is serious for you. You didn't find that funny did you? "Well that was a weird situation because I tried to get up and I couldn't. I didn't think I was gonna die, but I knew I was hurt real bad and yes, it was kinda scary. But lookin' back now it's really all forgotten about."

What's the current situation with securing a record deal? "Right now there's three major labels that are really interested, and there's another who said if we changed our name that they would sign us, but we are not going to do that.

"The other alternative is to put the album out ourselves. But we'll wait to see what the other labels have to offer before deciding what's best for us in the long run."

I understand that your newer material, which you've been sending to the majors, is a lot more commercial than your first album. Is that correct? "Well it's a little different, mainly because there's different people writing the songs. You see all the other members in the band have been playing between 8-15 years, whereas when I wrote the songs for the first album I'd only been playing the guitar for a couple of years."

But in what way is it different from past material? "The newer stuff if more reflected in the music whereas the first album relies more on the lyrics. The music now is a lot more progressive, technical and powerful, but we certainly haven't gone commercial in the sense of MADONNA or anything!"

Tell me something about the compilation album "Welcome To Venice" which you were involved with? "The album has five bands all from the Venice area and who are all like us and dress the same way. SUICIDAL TENDENCIES have a song on it and the other bands are BEOWOLF, NO MERCY, EXCEL and LOS CYCOS.

"The label is Suicidal Records which we've started ourselves and it will be dealing with bands who play, I dunno, speed metal I guess. The next releases will be full albums from BEOWOLF, in September and NO MERCY a month later."

So there is a good chance that you will release the next SUICIDAL TENDENCIES album on your own label? "Possibly, but that's only if we could secure the finances to do it. Because just on the initial orders we have for our record, it would cost at leaset $100,000 to put it out, which is a lot of money. It would be a lot different than just puttin out a smaller release like we're be doing with these other bands."

You have recently recorded a video for a track called "Possessed To Skate." What's the story behind that? "Well what happened was there was this skateboard movie and they contacted us about doing something for the soundtrack. We were going into the studio anyway about that time so we wrote the music and I put the lyrics to it.

"I had read the screenplay for the movie and I thought it was real bad and I didn't think it would be very good for us. But we liked the song a lot and we're all involved in skateboarding - my brother was one of the original pro's back in the seventies and he owns a skateboard company called "Dog Town Skates" - so we went ahead and made the video for it. It's unreleased right now, but we're using that with the demo to shop for the record deal."

Well it looks as if a major deal for SUICIDAL TENDENCIES is imminent, and then they can get down to recording that long awaited second album; the release of which will almost certainly take the music world by storm, creating a new lifestyle in both dress and attitude that's already making its mark on the underground in a big way. Will you succumb to the SUICIDAL solution?

For more information and merchandise write to: SUICIDAL TENDENCIES, P.O.Box 5131, Venice, CA 90296, USA.

Pic Ron Peterson

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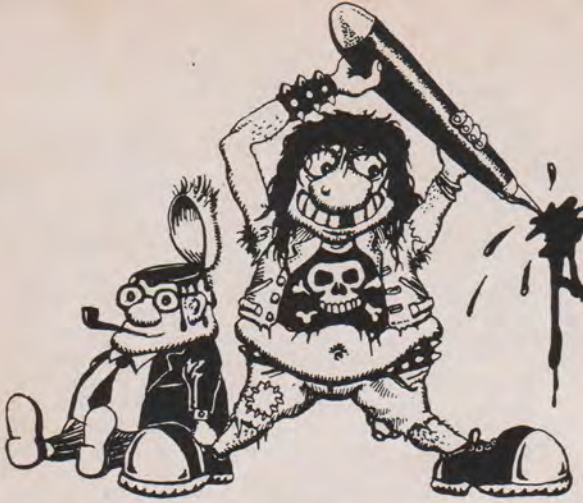


PENBANGERS

16-YEAR-OLD female metallist heavily into Judas Priest. I'm also into Cryptic Slaughter, S.O.D., Metallica, Anthrax, Exodus, Slayer, Megadeth, M.Fate, Overkill etc. Looking for other metallists who want to see disco die. Death by torture to all fake metallists! Lynn Mahoney, 4 Wedge Court, Selden, New York, 11784, USA. (Send photo).

POISON fanatic seeks others who have been infected by L.A.'s finest rockers. I am a very serious collector of all Poison items including demos, 12"'s, 7"'s, and other rare items. If you are poisened too, don't hesitate to write. I am also into Icon, Sweet Pain, TNT, Teeze, St. Valentine and other glam rockers. Write to: David "C.C" Brewer, 926 Fenley Ave., Louisville, Kentucky, 40222, U.S.A.

HELLO!! My name is Mari. I am a 16-year-old Japanese girl. My favourite groups are Accept, Van Halen and Dokken etc.. I want to correspond with boys and girls who love heavy metal music. Please send a pic if possible. Mari Uchimura, 3-20-2-104, Zyukkenzaka, Chigasaki City, 253 JAPAN.

N.Y.C. Death Merchant thrashing to the likes of Slayer, D.R.I., C.O.C., Agnostic Front, S.O.D., Death, NYC Mayhem, Celtic Frost, Sodom etc. I trade live and demo tapes. Your list gets mine. Write to: Steven Glick, 34-15 Parsons Blvd., 2J , Flushing, NY 11354, USA.

CRAZY insane punk-metal thrasher wants to buy trade tapes. I also want to trade flyers, buttons, shirts and info. I'm into Celtic Frost, D.R.I., Out of Order, Natas, S.O.D., and much more. Contact: Crazy Ted Wypijewski, 534 Evergreen, Elmhurst, IL 60126, USA.

AKIRA TAKASAKI is the best, that's why I want to trade/buy info and videos (Beta) concerning Loudness and all other Japanese HM acts. Especially with someone from Japan. Also interested in great live guitar orientated videos (Beta). Everything from Ratt to Slayer. Buy/trade. Your list gets mine. Write to: Dan Tinning, Rydevaenget 57 3.th., 8210 Aarhus V, DENMARK.

JUDAS PRIEST fanatic with the largest collection of Priest live tapes in the world! Wants to trade for tapes from America and Europe. Also wants cuttings, photos, Programmes, Bootleg records etc. Also collect other groups tapes. (Any female Turbo lovers who also appreciate the greatest heavy metal band in the known universe and want to write please do so). To: Jonathan Luxton, 23 Chatto Road, Torquay, Devon, TQ1 4HT, ENGLAND.

13-YEAR-OLD heavy metal fan. I've just recently got into HM, so I haven't got many records. I'd like to hear from males and females of the same age into Metallica, AC/DC, Anthrax and most metal. Write to: Steve Grimes, 1041 Garratt La, London SW17, ENGLAND. Must live in England or Ireland.

HARDCORE thrasher wishes to trade demo, live and rehearsal tapes with all the raging thrashers around the world. Into Sacrilege, Napalm Death, Insanity, Wehrmacht, Septic Death, Genocide, etc. Send list to: Jon, 34-40 78th St., Apt 5H, Jackson Height, NY 11372, USA.

I'M a 16-year-old female THRASH metal freak living in Japan. I'm into Kreator, Possessed, Destruction, Bathory, Exodus, Death, Slayer, Voi Vod etc. I want to make friends with people who like thrash bans. All letters will be answered. Write to: Tomomi Yamaguchi, Domusu Sakae 601, 5-10-5 Sakae, Naka-ku, Nagoya 460, JAPAN.

17-YEAR-OLD metal maniac into Exodus, Metallica, Onslaught, Slayer, Anthrax, Voi Vod, Fate, Accept, Exciter, Venom and many many more wishes to trade live tapes/records with other maniacs. I like most HM. Your list gets mine. Write to: Steven Kitchen, 34 Wheal Rose, Porth-Leven, Helston, Cornwall TR13 9AS, ENGLAND.

AAAARRGHH! I want to trade live tapes with you, and anyone around the world. Faves: Celtic Frost, King Diamond, Exodus, Voi Vod, Rising Force, Metallica and 100's others. Write fast to: Robert Trujillo, 764 Geraldo Selles Sola, Los Maestros, Rio Piedras,00923 PUERTO RICO.

MOTORHEAD, King Diamond live tape traders wanted + tons of others. Send your list today to: Tom Hallback, Dobellusv 13, SE-253 67 Helsingborg, SWEDEN. Serious traders please. All letters answered!

I'M a Japnaese female headbanger of 17 into Maiden, Accept, Anthrax, Metallica, S.O.D., Hallows Eve, Destruction, Venom Anthem etc.. I want to trade/correspond live tapes, t.shirts, I await true headbangers anywhere in the world. Write to: Yuki Hirano, 4-2-5-218, Nishikasai, Edogawa-ku, Tokyo, 134 JAPAN.

I'M a 18-year-old hadcore thrasher and metal merchant from Finland into Exciter, Anthrax, Slayer, Kreator, Razor, Onlaught, Agent Steel, Death Angel, S.O.D., Possessed and many other metal ragers. I'd like to trade or buy demos, live tapes and videos. I have also tapes of some Finish hardcore bands like TK, Vendetta, Holy Dolls, Rattus etc (...really hard stuff!) All letters will be answered write to: Luukas Lahthinen, Koivutie 6, 21870 Riihikoski, FINLAND.

HI! I am a Japanese girl of 15. I like RATT very much. Miss Kaoru Morishita, 5-22 Ichiokamoto-machi, 1-chome, Minato-ku, Osaka, 552 JAPAN.

21-YEAR-OLD male OTT thrasher would like to hear from all you sexy metal chicks. I'm the king of metal, I'm into every kind of metal there is. My fave bands are: Carnivore, Exodus, Fate, Slayer, Voi Vod, Warfare, Razor, Celtic Frost, Onslaught, Kreator and Venom etc. All letters will be answered. So write to: Heavy Metal King, 3 Mulford Gardens, Apt., 2B, Yonkers, N.Y. 10703, U.S.A.

I'M a 17-year-old girl. I would like to hear from anyone aged 16+. I'm into Anthrax, Metallica, Ratt and Motley. Write to: Noriko Suzuki, 3-2-6-404, Azamino, MidoriKu, Yokohama, Kanagawa, 227 JAPAN.

TAPE TRADERS: I'm into Deep Purple and all related bands. Yngwie Malmsteen, Thrash and Death metal, Silver Mountain, Nugent, Maiden, Fate etc. Worldwide contacts welcome especially from Japan, UK and Sweden. Derek Woywood, 2 Purdue Place, Cherry Hill NJ 08034, USA. No kids, posers or posies please!

I'M a 15-year-old real headbanger into Slayer, Dark Angel, Wargod and many more, looking to trade or buy demos and live tapes by Savage Grace, Mercyful Fate, Hirax, D.R.I. and especially live tapes of Dark Angel and Slayer. Write to: Jeff Rice, 6211 Fairbrook, Long Beach, CA, 90815, USA.

18-YEAR-OLD female from California into Metal Church, Celtic Frost, D.R.I., Exodus, Venom, Slayer, Motorhead, Metallica, etc. and is interested in corresponding with every death thrasher in the world. No wimps. Anie Plotkin, 18014 Rosita St., Encino, CA 91316, USA.

WANTED: Black Sabbath live tapes, rare recordings, merchandise, pictures, interviews 1970-1986, also seek the same on Ozzy Osbourne and Silver Mountain. Many live/demo tapes to trade. Write to: Dean Papazidis, 24 St. Charles Ave., Stamford, Connecticut, 06907 USA.

18-YEAR-OLD thrasher into: Manowar, Possessed, Slayer, Destruction, Kreator, Exodus, Bathory, Razor, S.O.D., and tons of others. Wants to trade demo/live tapes with other thrashers. Your list gets mine. Write to die!!! Mikael Pettersson, Bjorkevivagen 2, 310 34 Kvibille, SWEDEN.

I'M looking for male and female friends all over the world. I'm an Italian thrash girl totally into Metallica, Slayer, Exodus, Exciter, Mercyful Fate, Venom etc.. I like heavy metal and hard rock bands too. I'm very crazy and love playing guitar very much. Please write to me: Barbara Umana, Via C. Battisti 1 21013, Gallarate (UA) ITALY.

I'M a 19-year-old sleazy satanic thrasher looking to correspond with all girls (esp) overseas into: Death, Speed and Black metal, Possessed, Exodus, Bathory, Warrrant, Death, Sodom, Destruction, GBH, etc. So all you sick sleazy evil girls write to and send a picture if possible to: John Slatanic Valle, 2603 Dudley St., Phila, P.A. 19145, USA.

MICKEY MOUSE fan wants serious penpals from anywhere (US, Japan, UK) to trade letters, shirts, patches. Faves: old Loudness, Rust, Saint, Ryche, Yngwie, no punk or thrash shit! Richard Sommen, Wilhelminapark 58, 4818 SN Breda, HOLLAND.

I'M a glam/metal/rock publicist (my main client is L.A.'s POISON) seeking to locate and contact the following U.S. bands for business/gig purposes: Rock's Gang, China White, Atomic Opera, Angels In Vain, Surgical Steel, The Harvest, Icon, Smashed Gladys, Krank, Ded Engine and Cry Tuff. If you happen to be in one of these bands or know someone associated with them, PLEASE have them contact: Debra Rosner, 9331 Sawyer St., L.A., C.A., 90035, USA. I want to know of glam bands in every state in the US. If you can help me, well, I'm sure I can think of some way to thank you....

I'M a 16-year-old Japanese boy. I'm looking for some penpals and to exchange tapes. My favourites are: Kiss, Deep Purple, Rainbow, Judas Priest, Accept, Motley Crue, Loudness etc.. Please write to me! Morihiko Mineo, 18-3'7, Shijooji 1-Chome, Nara-shi, Nara 630 JAPAN.

I'M 14-years-old. I love Crue, Ozzy, Lita Ford etc. Would like to be pen pals with these kind of fans. Janette Smith, 2660 S.W. 139th Ave., Davie, Fla, 33330, USA.

KKIIIILLLL!!!! I'm a satanic mega-bestial infernal demon, I'm possessed by evil spirits. I want to trade demos, live tapes with psychopathic deathrash maniax into: Possessed, Whiplash, Slayer, Destruction, Sodom etc. Write to: Franceso 'Anti-Christ' Predieri, Piazza Liberta 3, 42030 Vezzano (RE), ITALY.

I'M the editor of Merciless Death fanzine. I trade video tapes (VHS,PAL/SECAM). I have live video shots from Slayer, Venom, Jag Panzer, Loudness, Liege Lord, Anvil, Tank, Kreator, Exodus and studio shots from Manowar, Anthrax, Grim Reaper and more. Also if anybody is interested in trading death-thrash tapes only then send your list to me: Andrew Veneris, Satobriandu 26, 35100 Lamia, GREECE.

THRASHERS interested in trading tapes or just corresponding with a hardcore thrasher from the UK. My faves include: Slayer, Exodus, SOD, Anthrax, Onslaught, Metallica, Possessed, Celtic Frost and Queensryche it is TRUE. Send your letters and lists to: Steve, 78 Big Barn Lane, Mansfield, Notts., NG18 3PG, ENGLAND.

19-YEAR-OLD Japanese HM fan who loves Loudness, Vow Wow, Crue, Iron Maiden and more. Wants pen-pals. I hope to receive your letter. Clie Masuda, 135-22, Horiage-Cho, Sakai-City, Osaka, JAPAN.

SORE THROAT bassist wishes to trade tapes with anyone into: DRI, Septic Death, Larm, Mayhem MDC, Stark Raving Mad, COC, Death, Possessed, Kreator and all other death and speed core. I also have tons of video tapes (VHS or Beta) to trade. Send Video and audio tape lists to: John Longo, 45 Boundbrook Road, Parisippany, NJ, 07054, USA. Also write for SORE THROAT info.

HI! I'm a girl of 17. I like Dokken, Ratt, Motley Crue and so on. I'd love to hear from anyone anywhere. So, please write! Mayumi Ogawa, 3247 Namekawacho, Hitachi-shi, Ibaraki-ken, 317 JAPAN.

LIBERAL thrasher-punk-hippy would like to write to punk metallers from Israel-PhilippinesBrazil-India-Arab worldUSSRThailandKoreaPortugal-Turkey. I plan to write an article on world hardcore metal if you know anyone in these countries please write. I'm also interested in hearing from an all-girl death metal band, a gay metal or punk band and skate metal if such exists. I'm into Plasmatics, Metallica, Slayer, AOD, Witchfinder General, Cult, Shock Mommies etc. Gary Hemp, 522 Birch St., Bayville, NJ 08721, USA.

HI! I'm a Japanese girl of 17 years. I like Ratt, Bon Jovi, Night Ranger and so on. I'm looking forward to your letter. Please write! Sigemi Tomura, 686-1 Nakazato, Yaizu, Shizuoka, 425, JAPAN.

I'M looking for audio and video (BetaNTSC) tapes of Uli Roth with Electric Sun, Scorpions and Dawn Road. Please send your list and prices to: Robb Galbogi, 2639 W.86th St., Chicago, IL 60652, USA.

ABOMINOGACIOUS, young, mid-western, Swiss, long-haired, metallic, hardcore, letterwritin' fool seeks traders of tapes and videos. My favourite bands are Excel, Legacy, Defcon, Samhain and Misfits (plus all the usual stuff). I have Misfits video. Write: Ian Christie, P.O.Box 5, Columbus, IN 47202, USA.

WANTED: Females with long blonde/brunette hair for a blonde bombshell into Poison, Crue, Dokken, Bon Jovi, Ratt, who plays the guitar in a mega glam slam rock'n'roll band to come!!! Please send photos. All letters answered. Write to: Jonny Wade, 1 Bowling Green Road, Hinckley, Leicestershire, LE10 1EX, ENGLAND.

TWO headbangers wish to swap or buy any material, especially:- Slayer, Venom, Exciter, Possessed, Onslaught, Exodus, Bathory, Bulldozer, Dio, Saxon, Kiss etc. Your list gets ours. Andrew 'Slayer' Sykes, 14 Durham Road, Newport, Gwent, NP9 7DU, WALES.

THRASHER into Slayer, Whiplash, Nuclear Assault, Iron Angel, Overkill, Exodus, Dark Angel, Sodom, Celtic Frost and more wants to trade tapes. Send list to: Adam Meyers, Shear Hill Road, Mahopac, NY 10541, USA.

HI! I'm a 22-year-old Japanese girl. I would like to correspond with foreign rock fans. I want foreign friends! I love Dio, Scorpions, Judas Pries, Dokken, Ratt and so on. I'd also like Irish friends.. Manami Shibata, 719 Kikka, Moriyama-ku, Nagoya City, 463 JAPAN.

MALE thrasher wants to correspond with female and male thrashers from around the world. I'm 23 and into Voi Vod, King Diamond, Possessed, Kreator, Destruction and lots more. So write now! All letters answered. Steve Worth, 24 S. Devoe Ave., Yonkers, NY 10705, USA.

HELLO! I am a Japanese boy of 18. I am looking for pen pals of any age. I like Dokken, Pretty Maids and Heart. Please write especially if your're from Sweden (guess why?) Koichi Seki, 6-6-31 Kamihigashi Hirano-ku, Osaka, 547 JAPAN.

20-YEAR-OLD headbanger into Metal Church, Znowhite, Exciter, Impaler, Trauma, Omen, WASP, Savage Grace, Metallica, Zoetrope etc seeks correspondence from US, Canada, UK, Japan, Europe etc. Please write: Steve "The Savage" Field, 6495 Poplar Hill Lane, East Amherst, NY 14051, USA.

"Penbangers" is a free service but please keep it short. Send your letters to: METAL FORCES, 17 Livingstone Link, Chells, Stevenage, Herts., SG2 OEP, ENGLAND.

FLYING TIGERS

The HELLCATS Are Back, On The Prowl And Up On The Skyway

DAVE REYNOLDS Tracks 'Em Down

It doesn't seem like it but it's been four years since THE HELLCATS released their superb five track mini-LP on Radio Records. There has been four long years with no further product. Mind you, we have had a multitude of STARZ collector's items, (STARZ being the band HELLCATS evolved from) and guitarist Richie Ranno's solo album to contend with so it wasn't that bad. But now the clawed ones are about to come out of their New Jersey lair and start scratching their way to the top with a brand new album entitled "On The Skyway".

There's probably no need to remind you that I'm a big STARZ fan of old, so it was a real honour to be invited up to ex-STARZ guitarist Brendan Harkins house to witness the recording of this new HELLCATS masterpiece and to meet the brains behind it, yup, you guessed it, none other than the ex-STARZ guitarist, Mr. Richie Ranno! Both STARZ guitarists in the same room! This was just too much!

So I'm down in Brendan's basement studio whilst the new HELLCATS singer, Perry Jones, is laying down the vocal tracks on a few numbers. Brendan is playing the engineer, Richie is playing producer. I'm playing journalist so I watch and listen intently. It tastes good Jack - an aural equivalent to Canadian bacon! (Only very astute STARZ fans and Richie Ranno will get this totally smart-ass joke).

ROCK SIX TIMES! Perry has been singing for about two hours solid so it's decided to call it a day. I decide the time is right to snatch a brief word or two from Brendan before he departs upstairs for the obviously more desirable company of his wife Caroline. Now Brendan has been a member of STARZ from their inception but left the band prior to the recording of "Coliseum Rock" in 1978.

The reasons for Brendan and Richie's new working relationship are pretty simple; "Richie lives just down the street and I own the studio!" laughs Brendan. "We've done a bunch of things over the last couple of years - his solo album, a bunch of demos together and I'm helping him out on this new HELLCATS album."

You're not getting back into a group though? "No, honestly my interests lie more in tennis! I regret not having done more with tennis in my youth, I wish I had become a professional tennis player. I discovered the game two years ago and it's really the main thing that I'm interested in although I still play guitar and run the studio for a living."

I really think that you can take all this with a pinch of salt as the conversation had begun by Perry pointing out that Brendan was dressed like a tennis pro and ended with Brendan suggesting that he and Richie were planning on putting STARZ back together "for a third or fourth time."

So as Brendan departs to the confines of upstairs sanity, the craziness continues down in the basement, Perry takes the producers chair and we proceed with THE HELLCATS INTERVIEW. IS THAT A STREETLIGHT OR THE MOON? People have been going crazy wondering just what was happening with HELLCATS. Why's it taken so long to get something new going Rich? "Ha! Ha! That's an interesting question! I had to get a new singer, that's what it was! That was the first thing and that took a while and it wasn't until last Summer that I found Perry and we put the first four tunes down at The Record Plant. So we did those and tried to shop around for a deal and found one wasn't very easy to get so we decided to pay for it ourselves, come down here and record in February or March and go with somebody like Greenworld through the King Klassic label (see MF17 news for details) and get attention like that rather than just sitting around trying to get a major record deal with all these idiots who don't know what they're doing. We may be releasing the album simultaneously in the UK through Heavy Metal Records."

RICHIE RANNO

And how does Perry Jones come into the picture? Let's ask Perry himself... "Well I was in another band travelling around and it was just cover stuff and I had come home to Jersey to visit and Richie was working with my brother. To cut a long story short, we started writing together and then did some demos."

Richie: "Yeah, we decided to make a band out of it so we got Peter Scance back on bass (the original HELLCATS bassist) - but it didn't work out with him, time changes people I guess - and Eric Ferro on drums. Before we got Perry, me 'n' Peter 'n' Eric had worked with the singer from PROPHET (the one who left before the album was recorded), but that didn't work out and then Michael Lee Smith was gonna come back into the band and then that fell through so at that point I told Eric to go for any gig he could get and he got the job in TT QUICK. That's when Perry and I started writing together so when it came to doing a record I figured I'd get Peter and Eric back into the project, but with Peter it just didn't work out musically and Eric had a pretty good gig with TT QUICK so after getting a singer I now needed a new bass player and a drummer! Anyway Perry plays bass on a couple of cuts and I play bass on two and Brendan plays bass on like three and Peter plays bass on four, but we did find a drummer out of all this so it's officially Perry, me and the drummer that are the band although on the album it's gonna be Brendan who is listed as being the bass player, even though we know he's not into being in the band."

Who is the drummer? "The drummer we've go it Jack Scarangella, he's played with lots of people..." My mind is alerted to the name, the HM/HR filing system in my brain produced an instant print-out. Wasn't he in TREASURE with Vinnie'Vincent' Cusano and Felix Cavilairre? "Yeah, that's right! The guy is great. I also do some live stuff in another band just for foolin' around purposes, so now we've gotta get a permanent bass player in the band so we can get out and play live."

Tell me about the new STARZ album that King Klassic are releasing around the same time as the HELLCATS album? "Well that's just oddball cuts that actually five of which are songs that we recorded before we changed the name to HELLCATS. We went into the studio and recorded as

STARZ, changed the name but didn't use those songs when we went back to do the first HELLCATS record. There's about eight or ten songs on there, oddball things like a cocktail of "Waitin' On You" and "Wish I Wasn't Dixie" which is a pretty good laugh but there's some regular stuff on there too!"

How much more STARZ stuff have you got to put out?!? "This is gonna be the last one!! Next time we'll have to get back together to record new stuff! There's really no hope of that."

Why did Michael Lee Smith leave HELLCATS, did he just get disillusioned with the project? "No, he lives in California and he did the first HELLCATS record with us in New York and went back home whilst we were setting up a tour. The record company, Radio Records, were gonna subsidise the tour but they went out of business so we never got it together and Michael stayed in California."

So eventually Perry was found and, in actual fact, he sounds pretty similar to Michael Lee Smith. Perry: "We knew in the beginning when we started playing together that me 'n' Richie had some kind of chemistry because we would play live and make up songs on the spot." Richie: "It has been a pretty natural thing for us. In actual fact when I played the tape to a guy at Combat Records he though Perry was Michael until I told him that it was a new singer."

Funnier still is that Perry had no idea as to just what kind of a legend Richie has once been part of! "I was into the SEX PISTOLS... I had never heard of STARZ before I started working with Richie!"

Well Rich, what about your, uh, solo album? It kinda disappointed quite a few people! "Yeah well I can see why because people were expecting it to be something that it wasn't. It was really different stuff. That album was really HARD CORE, the band I was in with Peter and STARZ drummer Joe X Dube prior to the HELLCATS, but I just called it my solo album 'cos the band no longer existed. I know people expected it to sound like STARZ. When STARZ split up Dube and I were pretty bummed out about the whole thing and we formed HARD CORE and didn't sound like STARZ on purpose because we didn't want anything to do with it. But we went out and found people were still wanting to hear STARZ stuff, so we re-learned "Coliseum Rock" and "X-Ray Spex" then Peter decided to quit so then we put STARZ back together for a re-union tour. Then we kicked Orville Davis out 'cos we couldn't stand him (Orville, previously with HYDRA and REX had replaced original bassis Peter Sweval in 1978) and so Brendan switched over to bass with just me on guitar. Then Brendan left to do a project in California so we got Peter Scance back in the band and eventually changed the name to HELLCATS and got Doug Madick in to replace Dube."

Contrary to initial reports when HELLCATS first hit out in 1982, former STARZ/HARD CORE drummer Dube is not a landscape gardener!! "No ha! ha! He's into architectural design. Whenever Dube and I are together I always go "Well Dube", have you planted any more plants there?! Ha! Ha! I don't know where that story got out but he's an architectural designer. Dube really got into it, he does some unbelievable stuff. He plays on one song on the album, "Thoughts Of You" - we wanted him to play on more but he got out of shape as far as drummings concerned so it wasn't happening. Anyway this is what all the STARZ reunion stuff is about with Brendan and a now short haired, bespectacled Joe Dube making guest appearances."

HOLD ON TO THE NIGHT! "Y'know we're really thinking of calling the band WHITE HELLCATS!" laughs Richie, "'White" has gotten really big lately what with WHITE SISTER, WHITE WOLF, WHITE LION, WHITE FOXX... actually 'Hells' pretty big too. A lot of groups have got hell in their name so we should maybe call ourselves WHITE HELL!!! When I named the group HELLCATS I didn't think of the devil rock side of things it was just a good name for a band." And I can assure you that HELLCATS are as far removed from Satanism as STRYPER!

We wound down the interview discussing the demand for STARZ merchandise these days, about pre-STARZ bands like LOOKING GLASS and FALLEN ANGELS, why Richie isn't into producing other bands etc etc and then we went round to Richie's house for a listen to some more HELLCATS material and a look at some photos, especially memorable is the large photograph of Gene Simmons and Cher on the dining room wall and another of Gene 'picking up' Richie's wife Darlene.

Ah, memories.. hopefully Richie can make up for lost ground with the release of this new disc. He probably no longer knows "Every Health Clinic In Every Town" (c "Detroit Girls") but surely there must be at least one old STARZ fan in every town who remembers HIM so those of you who fall into this category, give they guy a break, buy the album. It's good.... IT'S A RIOT!

FANZINES

Anyone who wishes to publicize their HM magazine/fanzine in METAL FORCES should send a sample copy along with details of obtaining the publication (please keep it short!) to: METAL FORCES, 17 Livingstone Link, Chells, Stevenage, Herts., SG2 OEP, ENGLAND.

IMPORTANT: We cannot publicize magazines without first seeing a sample copy. This avoids printing letters from people with imaginary fanzines who are hoping to cash in on albums, demo tapes, and other such freebies. So be warned!!!

Bands please note that all of the fanzines featured on this page are looking for demos and vinyl to review. So if you want to give more exposure to your band then send material, photo, biography to any of the addresses listed.

SACRIFICE: German HM-fanzine, issue 4 with 40 pages (A4) and interviews about Running Wild, Pretty Maids, At War, Bathory, Chastain, Astaroth, Zoetrope, Agent Steel, Hallows Eve and many others. First class print! Send $2.00 (US) or £1.50 to Patrick Blay, Gieseneck 3, 7630 Lahr, WEST GERMANY.

HOT ROCKIN' No. 14 out now with colour cover and featuring TNT, King Diamond, Hellion, Skagarack, Artillery, Ripper, Diamond Rexx, Jaded Lady, Heir Apparent, Black Sheep and much more. Send 20DKn, £2.50 or $4.00 (all including postage) to: HOT ROCKIN' c/o Ken Anthony, GL Kongevej, 101B 3th, 1850 Copenhagen V, DENMARK.

BLACKTHORN. Issue no. 4 is out now! (36 pages - A4) Bigger, better and with a full colour cover. This time there's interviews with Exciter, Voi Vod, Nasty Savage and Razor + reviews of Casbah, Fantom Warrior, Annihilator, Prophets of Doom, Battalion, Deathrash, Cyclone, Legacy and others + lots of demos and record reviews. Available for £2.00 (Europe) or U.S. $3.00 + I.R.C. (overseas), or the same value in your currency. BLACKTHORN c/o Henk Leviathan, Sejrs Alle 49, 8240 Risskov, DENMARK.

IRON FIST No. 9 (28 pages - A5) has been unleashed, featuring Onslaught, TKO, Druid, Motorhead, Savage Grace, Dumpy's Rusty Nuts, Holy Terror, Vulcain, Tysondog, and record/gig reviews and a "How To Get A Record Deal" feature. Send 70p(UK)/ £1.00(Overseas) to Warren Speed, IRON FIST, 5 Angrove Close, Great Ayton, Middlesbrough, Cleveland, TS9 6LE, ENGLAND.

THRASHDANCE No. 4 out now (44 pages-A5), featuring interviews with Final Conflict, Desecration, Attitude Adjustment, Slaughter, Mayhem, Anvil Bitch, The Dehumanizers and articles on Shock, Thanatos plus a whole bunch of other stuff. Send $1.50 for issue 4 to: THRASHDANCE c/o Jamie Fulton, 2835 Wyndeatt Ave, Victoria, B.C. V9A-2L7, CANADA.

RIFF/RAFF (32 pages-A4). Argentina's leading HM magazine keeps on fighting for the metal. No. 12 features Whitesnake, Megadeth, Accpet, GBH, Destruction, Rush and more. £3.00 (includes postage). RIFF/RAFF c/o Cesar Fuentes Rodriguez, Independencia 1392 (1100) Capital Federal, REPUBLICA ARGENTINA. P.S. Correspondents wanted worldwide.

ENTER THE REALM issue 2 out now (20 pages - A5) featuring Magnum, Jaded Lady, Razor, Vortex, Ruenstaff, Nasty Savage, The Hunted plus lots more. UK - 40p + SAE, Overseas £1.25, Europe £1.00 to: ENTER THE REALM c/o Richard Thompson, 7 Dunvegan Dr., Bishopbriggs, Glasgow, G64 3LB, SCOTLAND.

San Francisco's **METAL MANIA** is now available in Europe. It was one of the first fanzines back in the summer of '81, and the best mag around says Metalica's Lars Ulrich! METAL MANIA No. 17 features Metallica, Motorhead, English Dogs, Anthrax/S.O.D., Suicidal Tendencies, A.O.D., Cryptic Slaughter, Blind Illusion, Mentors (interviewed by Wally George!), Terveet Kadet, Overkill and much more. Also tons of interviews, live reviews, Bay Area Special, funny stuff, cartoons, rare pics., demo/album/fanzine/video reviews and a "Bay Area's Best Metal" centerfold! No.18 (Special Benefit Issue) has just been released, with D.R.I., Metallica, King Diamond, Legacy, Detente, Znowhite, Dead Jacksons, Sacrilege (S.F.), Nigro Mantia, Mordred, Destruction, Mentors etc. Each copy of METAL MANIA is available at $2.00 for Americans at: METAL MANIA c/o Ron Quintana, 4340 20th St., San Francisco, CA 94114, U.S.A. For Europeans $2.00 plus 1 I.R.C. (available at any Post Office) for each issue at: METAL MANIA Europe c/o Peter Markham, Enghaven 25, Svogerslev 4000 Roskilde, DENMARK.

ROCK HARD (48 pages, A4) - Germany's leading underground magazine. Issue No. 17 professionally done (like M.F.) with Anthrax, Overkill, Legacy, Possessed, Savage Grace, Virgin Steele. 6 pages demos and many other stuff. Can be ordered for DM 5/$3.00. ROCK HARD, Holger Stratmann, Hildesheimer Str. 20, 4600 Dortmund, WEST GERMANY.

CUT THROAT: (36 pages - A4) New York's premier underground death/thrash metal magazines featuring exclusive in-depth interviews with Celtic Frost, Bathoryand DesExult (formerly Samhain from Denmark). Also many record, demo and concert reviews as well as a contest/readers survey. Well written, good quality, with a totally serious attitude. A must for all serious thrashers. Issue 1 out now. Send $2.00 to: CUT THROAT c/o Jeff Kitts, 120 Harold St., Staten Island, NY 10314, USA.

DEATHROW zine - Issue no. 2 (50 pages - A4) with C.O.C., Artillery, Slaughter, Have Mercy, Anvil Bitch, Lethal Aggression, Leeway, Iron Angel, Annihilation, Messiah, Hatred, Executioner, Negazione, Voor, At War, Holy Terror, Genocide (NJ), Casbah and still no Nasty Savage. $1.00 ($1.50 overseas). Harold Vrooman, 185 Richmond Ave., Amityville, N.Y. 11701, USA.

VIOLENT NOIZE. The death metal bible. The only fanzine that separates the true death metal gods from countless clones. Issue 2 our now (34 pages-A4), featuring interviews with Sacrifice, Death, Wehrmacht, Terminal Death, Aggression, Insanity, plus tons of demo/LP reviews and details on how to obtain them. Where else can you read about bands like Sepultura (Brazil's new death gods!!), Witch's Hammer, Blind Illusion, Blood Bath, L.S.N., Rancid Decay, Casbah, Dark Legion, Cerebral Hemmorhage, Insaniac, Devastation, Massacre, and the like?!?! Order your copy today! Send $3.00(US) or $4.00 (elsewhere) in CASH (all prices include postage) to: VIOLENT NOIZE, c/o Borivoj Krgin, 13-22 135th St., College Point, NY 11356, USA.

AS THE WORLD BURNS magazine. This magazine is 24 pages (A4) of pure mayhem! With a limited edition poster of King Diamond. The first issue included Mercenary, Mordred, Vigilante, Heathen, Exodus, Holy Terror and lots more. We focus a lot on underground bands plus of course the larger more popular ones. It van be obtained by sending: $2.00 (inside U.S.) or $3.00 (anywhere else) to: AS THE WORLD BURNS c/o Timi Healy, 215 Santa Ana Ave., San Francisco, C.A. 94127, USA. CASH ONLY PLEASE!!

IRON CROSS issue no. 3 our now!!! (24 pages - A4) Interviews with Griffin, Sacrifice, Vicious Barreka, The Exploited, Not Fragile and 7-seconds. Features on Hellwitch, White Pigs, Nasty Savage, A.S.F., Voi Vod, Elderitch Rite, Natas, Rough, Florida metal report, metal info, lots of demo reviews and posters of 7-seconds, Vicious Barreka and Griffin. Cost is $2.00. Foreign add 75c. Send all money orders, checks, cash etc (U.S. currency) to: IRON CROSS, c/o Pat Ohta, 2630 Date St., 3, Hon., HI, 96826, USA.

INCINERATOR Fanzine issue 2 (34 pages-A4) out now includes interviews with Razor, Cryptic Slaughter, Syranax, Excel, Necropolis, Aggression, Gargoyle, Crumbsuckers, Death Militia. Also articles on Holocust, Nuclear Holocaust and more. So send $1.50 + 50c postage (USA) to Richard Morrissey, 6808, 138 St., Flushing WY, 11367 USA. All overseas orders add $1.00 and in the summer write to: Richard Morrissey, P.O.Box 121, Lake Peek Skill, WY10357, USA.

BACK IN ACTION

MICK GRAZIER Welcomes The Return Of SATAN

SATAN are a band that many of you will no doubt be familiar with through their demo "Into The Fire" and first album "Court In The Act".

However, shortly after the albums release (on Roadrunner in late '83) the band parted comapny with then vocalist Brian Ross, replacing him with Lou Taylor, an old friend from Newcastle who'd previously done the vocals both with an earlier incarnation of SATAN and more recently, Kevin Heybourne's pre-ANGEL WITCH band, BLIND FURY.

The main reason given at the time was that Brian Ross didn't fit in with the rest of the band image-wise, and more importantly, he couldn't carry it off live. But it soon became clear that the band intended a major change in direction, and promptly changed their name to that of Lou's old band BLIND FURY, and recorded an album with a far greater emphasis on melody, and generally "went commerical".

The album, titled "Out Of Reach", was released last July on Roadrunner, and fell far short of previous material as far as songwriting was concerned. Therefore it came as no surprise to hear that the band had renamed themselves SATAN and had decided to go back to more metallic ways, once again with a new vocalist.

So off I headed to London Bridge to see the band in rehearsal and chat to guitarists Russ Tippins and Steve Ramsey about their return to "complicated metal", as they call it.

Okay boys, what led you to reform SATAN, and what went wrong with Lou Taylor? Russ: "Well, it just didn't work out the way we hoped it would. We realized that we'd made a mistake in changing the band's direction in the first place. But at the time we were given false royalty accounts and no-one knew how well "Court In The Act" was doing, especially in America."

Steve: "Last year we had all these bands like EXODUS coming over here and they didn't have a clue who BLIND FURY were, but when they found out I'd been in SATAN they just went mad, like we were their heroes or something. They asked me for the t.shirt I was wearing so they could rip it up and tie it around their wrists!That was when we started thinking seriously about reforming the band."

Russ: "Towards the end of last year we found that the band was heading in two directions. We wanted to go back to being heavier, but Lou wanted to go even more commercial than on the "Out Of Reach" album."

Steve: "Originally Lou was going to carry on with us, reverting to SATAN the way we were before the changes, but we knew it wasn't going to work out." Russ: "He wasn't 100% into what we wanted to do, and anyway, we never had a proper writing relationship with him. That was the problem with "Out Of Reach", he always wanted to have control over all the lyrics and melodies himself. We wanted to do it on a 50/50 basis as we did with Brian."

Russ, I'd heard that Brian had asked both you and Sean Taylor (SATAN drummer) to help him out by playing for his BLITZKRIEG project? Russ: "Yeah, he wanted us to do some writing and demoing with him. We've agreed and we'd like to do it but he hasn't been in touch. We gave him our song "Pull The Trigger" (from the demo) for his last album and Sean did the drumming on that."

Pic Mick Grazier

RUSS TIPPINS

MICHAEL JACKSON

STEVE RAMSEY

Why didn't you use "Pull The Trigger" yourselves? Steve: "It just wasn't heavy enough."

What are your plans concerning future record releases? I had heard you intended to re-do "Oppression" and also record some live tracks for a mini-album. What happened with that? Russ: "We couldn't do the mini-album as we haven't yet signed a record deal. We've been negotiating with a new European label and we thought that everything would be cut and dried by the time we played the Dynamo Club in Eindhoven last week. We intended to record that gig for the mini-album but it's too late now, so we'll just go ahead with a new studio album.

"It'll be the proper follow-up to "Court In The Act", but the songs will be heavier and the production will be better. But the thing is, we don't know how long it'll take to sort out the deal, so while we're waiting we may circulate a new demo tape to get the band's name about again. We want the demo to do the job that "Into The Fire" did when we released that before "Court In The Act" came out."

What is the new material like? Steve: "It'll have lots of complicated time changes with different riffs and things like that."

What about production? Russ: "We'll probably work with Roy Rowland, who was the engineer on "Out Of Reach"."

Who is responsible for the songwriting these days? Russ: "Mainly me, Steve and our new vocalist. We haven't got a title for the album yet, but all the songs are written for it now."

Any titles? Russ: "Key To Oblivion", "The Iceman", "Fuck You"." You're joking? Russ: "No, really, "Fuck You"!"

In the eyes of a lot of people you've been away for a long time, do you think you'll regain your old following? Russ: "Yes, cos it'll be so heavy!" Steve: "F**king heavy!!" Russ: "It'll still have melody though; complicated metal with class."

What are your touring plans? Steve: "When the album is released we're gonna play everywhere we can, we'd really like to go over to America for a tour. From what we've been told we could fill the same places as bands like EXODUS do."

Russ: "We've played Holland and Belgium many times and the fans over there are just mental. That's where we're the most popular. Steve: "We're hoping to do the Aardschok Festival".

You've got a new vocalist, what's his name, and had he been involved in anything before? Russ: "His name is Michael Jackson (no, he's not black!) and he comes from Morecambe in Lancashire." Steve: "He was in a band called ROUGH EDGE, but they were just a local Morecambe band and you wouldn't have heard of them before."

Having heard Mick in action with the band on old songs such as "Break Free" and "Blades Of Steel", it's obvious that he suits the bands return to the old SATAN style far better than Lou Taylor's melodic approach would've done.

If SATAN hadn't sacked Brian Ross and changed direction than I reckon that by this time they would have broken through in a big way. I think the band themselves realize this and now at last they're back on course to prove that they still have a lot to offer. They've made mistakes in the past, but even though they've lost two years progress through them, it's still not too late. (And Russ, you <u>still</u> owe me 10 quid!)

BREAKING THE LAW

BERNARD DOE Talks To DETENTE Vocalist DAWN CROSBY

"I really think the metal scene should concentrate more on the music than on the money, because there's so much contrived bullshit out there right now."

Those are the words of Dawn Crosby; founding member and lead vocalist of L.A. based metallist's DETENTE, who've just had their debut album "Recognize No Authority" released by Roadrunner. But while that statement will be echoed by many metal enthusiasts, the truth is it will never happen. The whole music business is one big money making machine, with selling records the name of the game. Unfortunately a vast majority of the record buying public do like, as Dawn puts it, "contrived bullshit", and as long as they do, so bands will continue to adopt previous successful formulas in a hope of finding their own fame and fortune.

But Dawn Crosby refuses to compromise - keeping her punk/metal roots is very important. Much of that earlier musical education was gained whilst living in London for a couple of years, as I found out when I spoke to Dawn during a recent promotional visit to Europe.

"I went to London in 1983 when I was eighteen and it taught me how to write better, become a better musician and be more original. I have about five full books of lyrics and ideas that I got just from being there."

Were you in any bands? "Yes I was in a punk/metal band called FIRST ATTACK and also some all female punk bands, but we never got very far, it was just a learning process."

What were the reasons for you coming to London? "Well in Southern California at that time all the bands around my age wanted to play cover songs, but I wasn't into that because I wanted to find musicians to write original material, and I just couldn't find those elements in California, so I went to London.

"I was also into early MAIDEN as well as punk and I was attracted musically to what was going on in London."

So what made you return to the States? "Well I had gone to Germany to audition for some bands after one particular punk band had broken up, and when I came back the squat in Lambeth North where I had been staying had been broken into. So I had no where to live and no money for about two months and eventually I decided to go back to America. In fact it's worked out quite well because there are a lot of good musicians in L.A."

Was DETENTE the first band you formed when you got back to the States? "Actually no it wasn't. I formed a band called ALLIES, but musical direction was a problem and there were four different personalities, so we broke up and then I put together DETENTE."

Have DETENTE done many live shows? "Well we've played in L.A., San Diego and San Francisco and done about 10-12 shows in twelve months. Which is not bad because hardcore shows are really hard to get in L.A., and there's only two or three venues really worth playing."

What sort of audience are you trying to reach? You've mentioned the hardcore scene, presumably you're hoping to attract both hardcore and metal fans? "Yeah, I think so. I'm more into hardcore and punk than metal, but I couldn't find the right hardcore musicians for DETENTE, and the other members of the band are very metal influenced - stuff like MAIDEN and MERCYFUL FATE. So I feel we are metal music with a punk attitude, which I think is good because sometimes punk lyrics are better than punk music and metal music is better than metal lyrics, so if you can take the best of both worlds and combine them, then maybe you can appeal to a wider range of people. It wasn't intentional but if we can reach both punks and metallers then yeah it would be great.

"In the future I think I'd like us to get more rawer; I definately don't want to get commercial. We're not into the big money at all, we've survived so far quite nicely living poor and the most important thing for us is that we're happy once we've recorded an album - that's all that matters."

So you're happy with "Recognize No Authority"? "Yeah, I'm happy to an extent, especially as it's our first album and it's on an independant label, so we weren't on a very large budget.

"I think the quality of the production is high, in fact sometimes I think it's too high. You see it was produced by Dana Strum whose the bass player and producer of Vinnie Vincent's group and he's also worked with Ozzy Osbourne, so he's not into thrash or punk; he's a very Hollywood type of person. But I still think he done a great job and he really stretched our budget - doubled it almost - because of his skill."

Does it worry you that your probably gonna be compared to WARLOCK? Not musically - I think your much heavier - but more because of your vocal style, which, like Doro Pesch, is very raw and aggressive.

"Well, I'm happy you do think that we are heavier because your right, I am a little worried that we will get compared to WARLOCK. I really like Doro's voice, I think she's an incredibly talented woman, but I do believe we're not as commercially as accessable as WARLOCK, which is what I want, so hopefully not too many people will compare us."

How do you react to people who say that there's no place for females in metal?

"Well until recently there wasn't anything female you could say was metal or hard rock. I mean, the minute there was some hype about a supposedly female metallist, you would go out and listen to the record and find out that it wasn't metal at all. So I can't really blame metal fans writing off female musicians they hear about, because in the past it's been such a let down.

Pic Hucky Happke

DAWN CROSBY

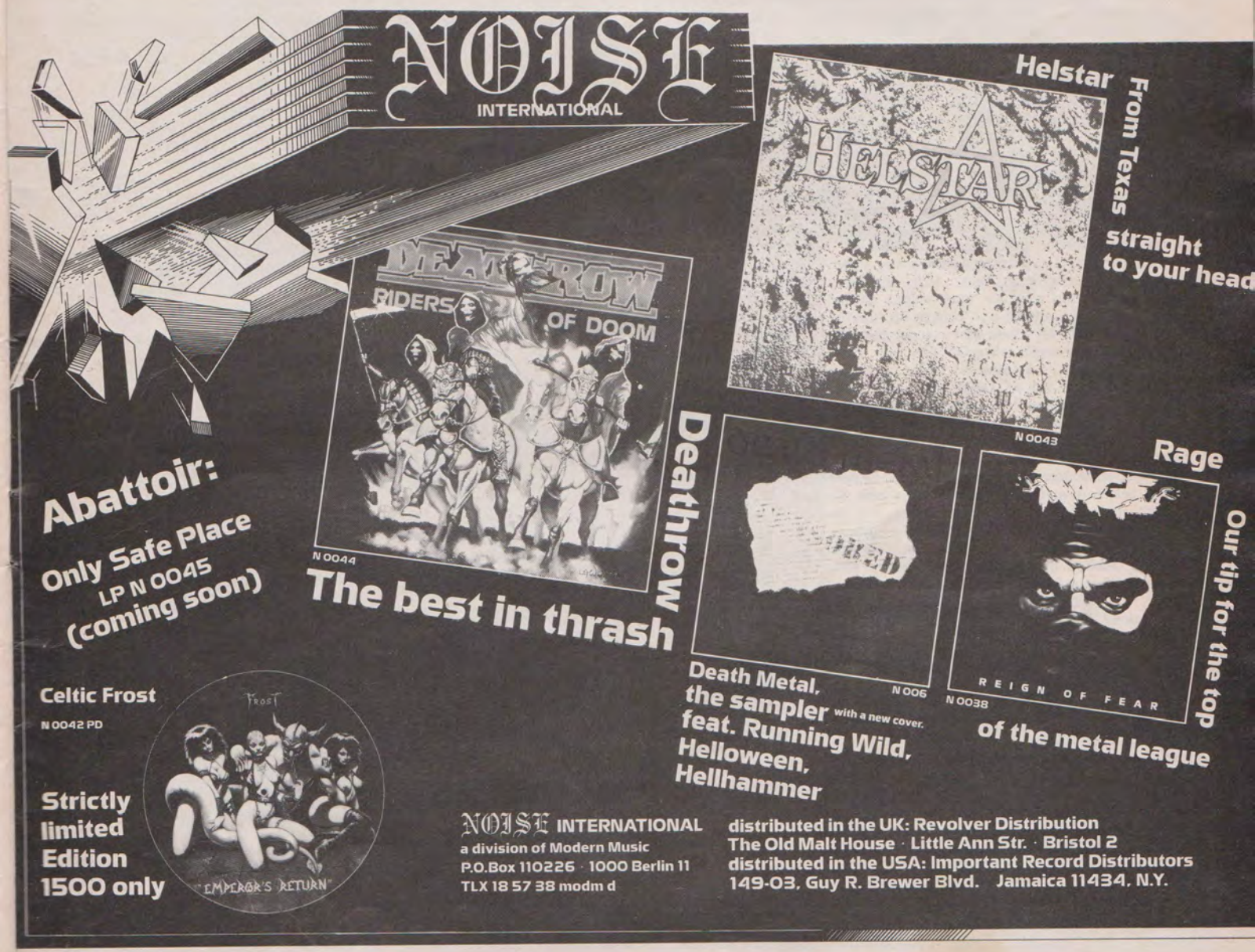
"But now people like Doro are changing that and I hope that I can be accepted. I'm trying to be, I write the music myself and I don't wear sleazy clothes and try to get off on the sexuality aspect; I'm trying to be as equal as a man in my field."

But don't you think because DETENTE are a female fronted band, that it gives you an added attraction, and therefore an advantage over other bands? "Well I guess so, but I hope that's not the main reason that people will like us, because I don't think I could stand the pressure of being the main focal point of the band, what with all the publicity pressure and having to look good all of the time from a sexual point of view - I'm not into that at all. I'm into the music being what they wanna hear.

"DETENTE is not a back up band for the singer. DETENTE is a band with everybody contributing on every song. And that to me is really important."

Well those of you who haven't heard "Recognize No Authority" yet, should go and check it out, because you will find that DETENTE are more than your average female fronted metal band. In their ranks are five very talented musicians. As well as Dawn, there's guitarists Ross Robinson and Caleb Quinn, bassist Steve Hochhieser and drummer Dennis Butler. All of whom gel to produce a fine mixture of speed/thrash and melodic metal. What more could you want?

Contact: DETENTE, 3307 Alanreed, Rosemead, CA 91770, USA.



Captain Scarlet

DAVE REYNOLDS Hooks Up With RICHIE SCARLET. A Superstar Of The Late Eighties?

Who is Richie Scarlet? Well I'm sure KISS fans will know him as being very much a member of Ace Frehley's solo project. FREHLEY'S COMET, but did you know that Mr. Richie Scarlet also has a flourishing solo project of his own? No? Read on!

RICHIE SCARLET AND THE SEDUCERS is the name of the band and I can guarantee that this won't be the last you've heard of this outfit. I met Richie at his manager Ten Fantino's office in Pleasantville, New York State. As soon as you set eyes on the man you know he lives rock'n'roll twenty four hours a day; he dresses the part; he looks the part and he sounds the part. This guy is no fake, he actually reminded me of someone who would fit into AEROSMITH or the NEW YORK DOLLS with no problem at all, he has that kinda persona y'know?

Much of our conversations centered around his involvement in FREHLEY's COMET or about our influences and favourite bands, but the guy has his finger in many pies, so to speak, so I was interested to find out more about just what Richie has going in the way of recording projects. So let's all open up an ice cold can of 'Bud' from Teri's office fridge and get talking huh? Firstly, just how did Richie come to get involved with Ace Frehley anyway?

"I was recording my album "Hit For Hit" and the engineer was KISS' original soundman from years ago when they first came out, Eddie Solan, and I needed a guitar to use so he suggested we go up to see Ace 'cos Ace has so many guitars, so I met him then and we hit it right off and then I guess about six months later he was having auditions and I went back up with Eddie and the vibe was just right, 'cos Ace likes the blues and he never got to play the blues much with KISS at all, so once we locked into the blues we knew it was happening, he gave me a lot of room because I didn't just wanna be a rhythm guitar player so right from the beginning he told me to go for it, he gave me a lot of leads and I sing lead, so that was it!"

From what I gather he doesn't play the dictator does he? "No, he's really open with everyone, that's the good thing about him, he gives everyone room - he wants to make it into a band, he doesn't want to be in that position where he has to be the big star and everyone else is just a side man. He's really easy to work with".

There was a time last year where the signs were that FREHLEY's COMET was going to sign with Bronze Records in the UK, but it didn't work out with Bronze going bust a couple of months later. "Right." So what's happening regarding getting the band signed to a recording contract? "Well there's at least four or five major labels that are waiting and deciding whether they wanna go for the kind of deal that Ace is looking for - which is a pretty big deal - and other labels have turned us down for all kinds of reasons, but Ace has great bargaining power, we have enough material for two albums and we're working with Tony Bongiovi so I think it's right round the corner for the right thing. There was a lot of legal stuff that Ace had to sort out that he was tied in with so it's taken a while but we're glad we didn'nt sign with Bronze, 'cos we were real, real close!!"

So far the only opportunity FREHLEY'S COMET fans have had of hearing the band's material has been from getting hold of live tapes of the mini tour they did last year. Several people have demo's, but these are few and far between. Ace had planned not to officially "un-mask" himself until an album was out but he's recently been pictured in advertisements promoting his custom designed Ace Frehley Washburn guitar. "Well I guess he couldn't resist the twenty Laney stacks they pushed in front of his face!!! I think he felt things were taking quite a long time so he did it earlier than planned, I was surprised actually!"

So how does the Richie Scarlet solo career fit in with FREHLEY'S COMET? "My solo career is just as important to me as being in FREHLEY'S COMET, it's something I've been doing for quite a long time, it's just that working with the COMET there's so much musicianship and the groove is so great that I would put a lot of my time into it. Everybody in the band is doing different projects right now, doing session work and stuff until the thing actually takes off."

Indeed, drummer Anton Fig currently currently appears as a member of the studio live band on the late night New York based DAVID LETTERMAN chat show, a programme that's actually worth staying up for as it happens, that is, if you live in America!

How many projects DOES Richie have? There's THE SEDUCERS, what else? "I've played with different people but right now I'm producing, I love local acts, I just did about six tracks for a band called CADE 88 who you might know as previously being called HELLION so that should be out real soon. I did a show with them at L'Amours recently. I basically bounce between my own career and what I do with Ace."

For those alert readers amongst you, you may be wondering about the album "Hit For Hit" that was mentioned earlier. Well, it's a pop-rock package, released in 1984 on Richie's own label that combines elements of pop, metal and new wave and also features Rob Sabino on keyboards, who is now a member of FREHLEY'S COMET too. A video was made to promote the album for the track "Yesterday's Gone". Listening to the album it did strike me that Richie seemed to favour a more esoteric direction that what Ace was into... and Ace was the revered guitar player with Heavy Metal Gods KISS and wasn't known for playing, uh, New Wave. "Well I went through a phase, I grew up on metal, y'know DEEP PURPLE, SABBATH and stuff, but then I got into all kinds of directions just to broaden my outlook. The "Hit For Hit" album was just a product of that, it was very pop oriented. I was heavily influenced by the British pop invasion and I still am, but then when I hooked up with Ace he got me back into playing the heavy metal guitar again, and now my second album that I'm working on is really powerful stuff, much heavier."

The album should be out sometime later this year on Violet Records - Richie's own label - distributed by Jem Worldwide. If a major label wants to lavish 'em with money for it then I'm sure that Richie and his personal manager, the absolutely charming Teri Fantion, will be interested!

At present Richie's happy with the way things are going but I did sense slight frustration that the COMET don't appear to be doing anything, he did admit to wishing he could play live more with the band so I guess Ace had better get his shit together soon!

Currently Richie's getting into acting, working with a British drama teacher called Phylis Craig and plans are in operation for parts in plays and movies. "Yeah, she's an incredible teacher. I'm really into acting - I love the theatre, I love the arts!"

But so far as music is concerned Richie's new solo album should be really back in the HM groove judging by material he played me, and watch out for the COMET 'cos new songs such as "The Hurt Is On" are unbelievable! Another Scarlet project, with DETONATORS singer Dino Fregosi, is in the works with a single due shortly.

Well we could've talked all night about the likes of AEROSMITH, ANGEL, HANOI ROCKS, Glitter-Rock, punk rock.... and Hendrix cropped up a great deal when we hung out in Greenwich Village later on in the week. Richie Scarlet has a million stories to tell and a million songs to sing. Watch out for FREHLEY'S COMET and, especially, the second Scarlet album to be titled "Seduction", 'cos this dude Richie Scarlet is the real face of rock'n'roll. No bullshit, No ego. Now THAT's what I call a real superstar!

For FREHLEY'S COMET and RICHIE SCARLET AND THE SEDUCERS info write to: Aqe of Aquarius, One Vanderbilt Avenue, Pleasantville, NY 10570, USA.

Pic Brian Rademacher

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GLOOM AND DOOM. AN EPICUS TALE!

LENA GRAAF Talks To Depressive Metal Merchants CANDLEMASS

There is no doubt that the debut album by Sweden's CANDLEMASS has been long awaited by many metal fans around the world. Ever since their excellent "Witchcraft" demo last year (reviewed by Dave Reynolds in MF 10) they've had quite a strong following and recieved tons of letters from headbangers everywhere, demanding to hear and know more about this extra ordinary band from the cold (although this summer is very hot!) North. In June, CANDLEMASS released "Epicus, Doomicus, Metallicus" on Black Dragon Records, and this is one of the finest albums ever of its type: Epic, Doom, Metal. In fact, I can't think of any other band who plays the way CANDLEMASS does, they ARE outstanding. If you still haven't got the record in your collection I command you to go out and grab a copy today because these guys really know what HEAVY metal is all about.

I met bassist Leif Edling, guitarist Mats Bjoerkman and drummer Matz Ekstroem for a so called interview on a sunny afternoon, in a Big Burger restaurant in the heart of Stockholm to be exact. My first question was rather stupid because I don't think that anyone can be disappointed over this album.. So guys, are you satisfied with the album? "Yeah, we're very satisfied. We had quite a lot of time in the studio and we got exactly the sound we were looking for. A special thank's to our friend Ragne Wahlquist (of HEAVY LOAD) who owns the studio and also co-produced the album."

What about your singer Johan Langquist, why is he only mentioned under "Special Thanks To" and why isn't he on the photos, is he in the band or not? "Well yes, he's in the band. The reason why he's not appearing on the photos is that he joined us in the middle of the recordings and we had already finished our photo sessions at that time."

He's a very talented vocalist, where did you find him? Sweden isn't exactly drowning in good singers. "He's an old friend of mine" says Matz. "We're also very satisfied with him, he's great."

Mats, you used to play in a band called ATC who had an album out calld "Cut In Ice", which is very different from what CANDLEMASS are doing. Why did you leave them? "ATC split because of a difference in musical tastes. I wanted to play bonebreaking doom metal and the other guys didn't, so I left them and joined CANDLEMASS. Leif still thinks I'm too nice though, I guess I haven't become depressive enough yet, ha ha." Yes, Leif does seem to be a very depressive person and today he's suffering from a bad hangover so he looks even more depressed than he usually does! "Solitude", the opening track on the album, he has dedicated to himself, check out the lyrics!

What about the devil, are you, like so many other bands into all that stuff? "No, we're definatly not devil worshippers, more the opposite I guess. We believe in how the good beats the evil. We do like mystic and the occult but devilworshippers, no way."

Do you have any plans for touring? "We're working with our show right now and we hope to get a chance to play around the world as soon as possible and to meet all the people who have supported us. We don't give a shit about Sweden, it's made up of posers. We're the only good metal band here, all the others are crap."

Which bands do you like and who are your main influences? Leif: "I like ANGELWITCH, TROUBLE, Old SABBATH, Old RUSH and Old HEEP. Of bass players I like Geddy Lee and also Timi Grabber."
Matz: "TROUBLE, ANGELWITCH, Old SABBATH, Old RUSH, METALLICA, METAL CHURCH and FATES WARNING. My fave drummers are Neil Peart and Barriemore Barlow (JETHRO TULL)".
Mats: "Ted Nugent has been my favourite guitarist since I was 9-10 years old and I also like Rick Wartell and Bruce Franklin of TROUBLE a lot. Of bands I like ALEX HARVEY, SPARKS, LED ZEPPELIN, TROUBLE and FATES WARNING."

Lastly do you have anything special to say to the readers of METAL FORCES? "Yeah, we hope to see you soon, get hold of a copy of our album and bless you all."

I can only agree with Leif, and as I said earlier, go out and get your copy today, put the volume on maximum and enjoy a dose of Epic, Doom, Metal at its best.

MOON MADNESS?

MIKE EXLEY Talks Interstellar To JOHN CYRIS

AGENT STEEL are always close to our tape recorders in the MF camp, they're a band with a lot to say. Their popularity is steadily increasing since the tentative early demos and the success of the debut "Skeptics Apocolypse" album - will it continue? The phone rings. Now I shall find out as John Cyriis lead vocalist and spokesman plugs into the satellite. First to the live situation I think:-

How did the European tour go John? "It went real great. Although we were first on, the kids turned up early and seemed to be really into the band. I think Germany was the best show we did - they were sold out. We made a lot of friends over there and we seemed to be as popular as ANTHRAX and OVERKILL. The kids really seemed to know the songs and I could hear them singing with us on the old songs. I'd really like to thank ANTHRAX - I think they're a real nice bunch of guys."

I see that some of the press has been talking about you in some strange terms lately? "Oh yeah; I'd like to take this opportunity to clear up some things that have been said. Sure, I signed my name with '2011' a few times but there was nothing in that. Honest, we were at this real nice hotel and we had a big party. That was in Ludwigsburg and we were made to feel real welcome. '2011' was my room number and I just wanted to remember them. As for saying I come from another planet, I think you'll agree that that's pathetic - possibly I'm a little more cultured than some, maybe I go a little deeper into life with the music, I don't know. Anyway I'm just having a good time, that doesn't make me a freak, all that bullshit is so stupid."

Yes I agree. I noticed a deeper concept coming through on some of your lyrics though. Do you think this created some of it? "Oh sure, but it's still pathetic! We're really maturing musically and the whole band feels just great. The concepts behind my lyrics were always based on Science Fiction and UFO's and all that stuff but now I'm becoming more varied. There's still some of that, such as the concept to "Mad Locust Rising", but we want to explore other areas such as human stand points and also historical stuff. I think it's more intelligent than some people want to believe we can do. Check out a track called "Let It Be Done" on the EP which is all about Henry VIII and how he dealt with his wives when they got outta line - that's real heavy!"

I also noticed you do a version of JUDAS PRIEST's "The Ripper"? "Yeah, I think heavy metal will always take some lead from PRIEST but we tried to update that track a lot. I like to put on a theatrical show with different voices and stuff which you'll notice on the new album, "Unstoppable Force". I don't care what people say about us re-doing "The Ripper", I really liked giving it the more updated, more psychotic feel. I compare it to the famous LA Hillside Strangler Case."

You mentioned "Unstoppable Force" - when can we expect that to be released? "Well we've just released the EP and Music For Nations are handling it for us in Europe - they're really behind us and are really kicking ass for us over there. The LP's finished now and it should follow soon. This album is really hot - it's produced by Dan Johnson with a little of our say this time. The sound is great, especially the drums. Some of the tempo's are slower, there's the odd ballad and it's so much more controlled - definately not "speed metal"."

Do you think that you can finally get shot of the IRON MAIDEN comparison then? "Oh definately - I put a lot of characters into my voice nowadays - me and Bruce Dickinson are two different voices at the moment and the band's style has got well away from that MAIDEN tag. MAIDEN gave a lot to music over here but I disagree with those that say we copy them! Juan (Garcia) for example is maturing so much as a guitarist - he had a big hand in an instrumental called "The Day Of Guyana" which is on the EP. It's real good - it fades out on the EP and back at the beginning of "Unstoppable Force". Bernie (Versailles) really matured fast as well - he's an incredible guitarist for nineteen years old and he's really commited to us."

You've had your problems in the past with line-up's so do you think you've finally found a concrete set up? "Oh yeah, things are really looking good. Everybody's really commited and the label are really behind us. Contrary to what you may have read there's no problem with Combat. They're really good for us at the moment. They've made us the No. 1 priority and Mick Jones is going to handle our promotion so it should be great."

Can we expect an English visit then? "Yeah, I hope so. MFN are handling arrangements for that I think and we hope to stop in the UK and do interviews and meet our friends over there before we go to Europe again."

How's L.A.'s metal scene treating you at the moment? "Oh my god! We haven't done many gigs over here recently but L.A.'s gone completely mad. It's gone to all this glam stuff. All the teenagers seem to think that it's the only way to get anywhere. They're living in a fantasy land. Basically it's a fad for posers - actually it's quite entertaining seeing them. We don't get involved in gigs and the local scene much, we're sticking firmly to what we're doing!"

What's in the future then? "We've already got new material in the pipeline and this is light years ahead, it even beats what we've just done. You only live once and with out label so much behind us we really wanna make our mark so you'll see us regularly - we won't be sitting back. Now we just wanna get out to our fans."

So there you have it! No doubt AGENT STEEL will keep our tape recorders busy in the future. Contrary to some press belief John Cyriis is not the son of the man in the moon and neither will he be leaving us in 2011; instead it seems that he has launched an unstoppable attack on the world.

"The Scientists Said They Couldn't Cross The Oceans - Don't Take Their Word For It - They Said Man Would Never Walk On The Moon."

To contact the official AGENT STEEL Fan Club write to: AGENT STEEL, P.O.Box 230, Reseda, CA 91335, USA.

LEATHER METAL NOIZE

KELV HELLRAZER Sits Back While LIZZIE And The Boyz Do The Talkin'

OK, we're talking Mouline Airport, Iowa and the boyz plane is a little late, I'm getting hassles left right and centre from all the airport officials while ole Doug Pieffer next to me is wishing he never got involved with it all. Then suddenly "Hey Kelv! You've got some big hair dude!" This is my initial greeting from a blond, shaggy haired bass player named Brian West who is supposed to fill the shoes of the predecessors to his position in the band - Nikki Sixx and metal monster Blackie Lawless.

A rather unassuming fellow is Brian well under six foot. Is he intimidated by all the fuss about the sordid part of this L.A. legend called LONDON? "I can play circles round those dudes man, I think it's cool that Lizzie (Lizzie Grey, guitarist for LONDON) has worked with all these massively successful people, but hey this is my show now, and I want people to look at LONDON for what it is now, not what it used to be." Vocalist Nadir D'Priest - who does bear a striking resemblance to MOTLEY drummer Tommy Lee - jumps in.. "Look, five years ago LONDON was doing glam rock in L.A. and couldn't get arrested by the record labels. Now all these bands are springing up in L.A. and saying they started glam rock."

Lizzie: "Hey, at least I admit it that five years ago when I was working with Nikki we were copying bands like THE DOLLS, THE SWEET and MOTT, we even nabbed MOTT's old singer for a while Nigel Benjamin. But we never claimed to have originated the idea. What a load of prats some of these new bands are, I tell ya, I don't get no respect!"

Nadir: "Poor mistreated Lizzie, Why don'tcha tell Kelv about how you mistreated those little girsl in San Diego last night!?" Lizzie: "Should have been there Kelv ole boy, these girls are animals. What is becoming of this younger generation. Wait a minute I'm part of this generation."

Pic Tom Farrington

LIZZIE

Things are moving too fast and I'm not getting anywhere with this interview. Wailin: "Interview? Is that why you're here Kelv? We thought you were auditioning as a bass player!" Oh so the drummer can talk too! Wailin, tell me what band would you compare the present LONDON to, musically speaking? Whole band: "SPINAL TAP...The sequel!" Wailin: "Yeah, we did this gig at this fair out in Pomona or Cucamona or something like that, and we start getting into it with the audience and we go into this new tune we got called "Dr. Evil".

"It's about a demented guy that poses as a gynaecologist in hospitals just to get his rocks off. Anyway I started talking about the song, and about having the old finger in the old flying saucer, and this guy that is running the thing comes out on stage and tells me to watch my language! What a f**king jerk. He should have hired a puppet show or something instead of us."

Nadir: "Yeah, but we sure enjoyed the three cases of beer he threw in just to get us off the stage."

So everything Nikki said about you guys being alcoholic louts is true? Lizzie: "Well ain't like the pot calling the kettle black? Let's get real; if we were on MOTLEY's budget then we could get good and liquered up. As it is we spend more time working on keeping the band afloat than exercising our livers."

So about this big LONDON history Lizzie? Nadir: "Kelv, yourself and old Doug here should grab yourselves a lager cause once Lizzie starts, he ain't gonna take no interuptions. Lizzie: "Shut the f**k up. Here it is - the full unabridged history of London..

"OK it's 1978, I first met Blackie Lawless at the Starwood Club in Hollywood. He was putting together another version of his band SISTER and had just hired an old friend of mine from high school days Chris Holmes. I had just left a heavy metal band called TEAR GARDEN and was anxious to work with Blackie. We set out in search of a bassist and drummer - Blackie was

LONDON

LONDON 1979:[L to R] John St.John, Lizzie Grey, Henry Valentine[seated], Dane Rage and Nikki Sixx.

going to play rhythm guitar and sing. We found a spiky haired redhead named Nikki Sixx and a drummer named Dane. Anyway after a sorry attempt at a recording project Blackie fired Nikki and Dane. I decided that Blackie was not where it's at, so I decided to leave with Nikki and Dane and we formed the basis of the original LONDON. It was my idea for the name."

"It's 1979 and we set out to put glam and heavy metal together with English pop influences like THE SWEET and MOTT. After a few gigs at the Starwood a large following grew - mostly girls attracted to our make-up and glam looks. Anyway we had a singer change around 1980 and aquired Nigel Benjamin from the old MOTT (after Ian Hunter).

"We played to sellout crowds through to early '81 but we couldn't get a record deal as all the labels were looking at KNACK type pop bands. Nigel left the band and was followed by Nikki who then formed MOTLEY CRUE. He used an old LONDON song "Public Enemy No.1" on his first LP which we co-wrote.

"Blackie Lawless was brought in to replace Nigel and Nikki playing bass and doing vocals, but the chemistry didn't really work and around late '81 I decided to break up the band.

"In 1982, I worked with Leslie Knauer (now of PRECIOUS METAL and now in a power pop band called ROXY ROLLER). Then in 1983 I stared a glam band called ST. VALENTINE which featured Nigel Itson from RUBY SLIPPERS. We played to packed houses until 1984 but couldn't get a deal, because all the labels were signing studded heavy metal bands and we were glam, just like POISON.

"Come 1984 and I changed the bands name back to LONDON and added an English vocalist from Birmingham - John Ward." (John was recently the vocalist in MADAM X until they commited suicide, and also walked down the street in that classic scene of the movie "Beverly Hills Cop" and no he wasn't the guy who looked like Michael Jackson!) "That configuration lasted about six months until I fired the whole band and put together what is the present LONDON - Whew!

"It's 1985 and it's all happening. I met Nadir D'Priest during a fist fight at the Rainbow Club in Hollywood. I met Brian West formerly with TKO from Seattle at the Cat And Fiddle; an authentic English pub in Hollywood. We had a rhythm guitarist called Izzy for a while but his style didn't really fit in. He went on to form GUNS'N'ROSES who are now signed to Geffen.

"On drums we originally had Bobby Marks from the first KEEL band, but he was replaced by Freddie Coury who appears on the "Non-Stop Rock" LP. Freddie didn't work out and he's now with CINDERELLA who are signed to Phonogram - the bugger.

"It's now 1986 and I've found Wailin' Jennings Morgan the ultimate LONDON pounder and this is LONDON in its present format."

How did you get involved with Mike Varney?

Lizzie: "We met Mike at the NAMMS show in 1985 and he had heard so much about the band that he said bollocks to our notoriously bad reputation and did an album. Finally LONDON were on vinyl"

Brian seems to be getting bored with the whole affair and asks me.."Ya wanna know why we call Wailin "Way Low"? I tell him no.

So what exactly is LONDON doing to put themselves among the ranks of the other guys that used to call LONDON their home? Nadir: "Well the "Non-Stop Rock" album has been selling well worldwide, despite a severe lack of promotion." Lizzie: "You mean no promotion! OK we suffered in the production end from lack of dollars, however I still think the songs come through.

"What LONDON is really all about is wild staging, like the giant radio we have on stage. Basically it's well executed, hook laden, hard rock. Not to be jaded, but christ in the eight or so years I've been beating it out in Hollywood I have seen and played out every gimmick imaginable. It's a bit difficult to get excited about the new glam thing, as I was doing it five years ago. However in this business, timing is everything.

"Hey Kelv are you bored yet? Great your awake again! What really separates us from the rest I feel is that we approach hard rock with a more sophisticated attitued to music and lyrics. We're far more interested in being the new LED ZEPPELIN than the new KISS or the new NEW YORK DOLLS. I think gimmickry is great in staging but being able to really play is important as well. You can't cover up lack of originality or ability with a bottle of Cover Girl."

LONDON 1981 with Blackie Lawless

LONDON 1986

So finally what's happening next for LONDON? Brian: "Well we've been in the studio working on tracks for our second LP with Jimmy Bain from DIO producing. Jimmy is a gas to work with, he's just like us - a real rocker."

Nadir: "We are off the Shrapnel label, thank god, obscurity is great if you're a monk but we're a rock band. We have several indie offers for our second LP, but we're gonna hold out for a major - I really think it's time.

"Our six song video will be available soon titled "Non-Stop LONDON At The Roxy". Also we've been talking to some people about touring Japan. We are also finalists in a ten thousand dollar "Battle Of The Bands" competition sponsered by KNAC radio."

So there you have it, what a band history! Lizzie Grey must be one of the sickest people around, but at least he finds time to laugh. I think second time around, providing the band stick with this current line up (Nadir you know what I'm talking about?), then success could be just around the corner. A last word from the guys "Don't believe anything you hear about LONDON because it's probably true!"

POWERMAD

PUTTIN' IN THE BOOT

Like IMPALER (who were featured in MF17), POWERMAD hail from the unlikely metal state of Minnesota - Minneapolis to be exact - and just like the brainless ones, the band have recently been signed up by Combat Records.

POWERMAD's debut EP, reviewed in "Metal On Vinyl", is the first release on Combat's "Boot Camp" series, which is virtually a demo tape, remixed and put onto vinyl with minimum packaging to test a bands selling power before coughing up the bucks to record a full album.

Whether this is looked upon as a cautious business move in the interest of both parties or just adding to an already over saturated market with inferior product, is a matter of opinion. But more on the EP and the record deal later, let's first find out more about the band from founding members Joel DuBay (vocals/guitar) and Bill Hill (guitar).

Bill: "Joel and I first started writing songs together about eighteen months ago. Then when we had got some material together we got Adrian Liberty (drums) and Jeff Litke (bass).

"We started gigging last October and have since warmed up for C.O.C., SAXON and MOTORHEAD."

Now musically all four members of the band have had some form of classical training; do you think this has contributed to your approach to speed metal? Bill: "I guess so, but we try to approach every song we write as differently as possible. I mean, we have songs like "Fried Alive" which is pretty much a punk song - apart from an extended bass solo - and then there's songs that are a little more medium paced like "Chasing The Dragon". We try to keep it interesting; we don't want people to drop the needle down anywhere on the vinyl and not be able to tell what song it is. We like to keep it varied so that it's not one big grind from beginning to end.

"Lyrically we also approach it differently from most other bands. We're not gonna sing about cutting your Mom's head off or going out and getting wasted, because we think it's important to make people aware that there are problems and that there are answers to those problems."

Joel: "Basically we write about things that affect us, and what with our speed metal and hardcore influences, that's what pretty much makes up POWERMAD".

According to Bill Lindsey of IMPALER, the metal scene in Minnesota - especially in the twin cities of St. Paul and Minneapolis - is a lot more heavier now. Would you agree? Joel: "Well as much as not many people liked them when they came out, IMPALER did open up the door for a lot of metal bands in the area. Now with POWERMAD and a couple of other bands it's beginning to look quite promising. Bands have started to realise that you can't go out and get a record contract by playing somebody else's music, so now they're recording demos and shopping around in a hope of making it at international level."

Bill: "There's only a few places in St.Paul that we can play at, because most of the clubs here cater for cover bands pretty exclusively.

"A couple of ex-members of IMPALER have put together a band called VILE and there's another band called DERANGED who also play original stuff, so hopefully this will persuade a lot of the clubs to put on original bands.

"In Minneapolis there's more punks and hardcore people than metal fans, but the punks are very receptive to metal and when we played with MOTORHEAD there were as many mohawks there as metal heads."

Your EP that's just been released by Combat as part of their "Boot Camp" series: that's basically your demo pressed up on vinyl isn't it? Joel: "Yeah, well what they done was took our 8-track demo, remixed it and pressed up between 500-1,000 copies. If it sells well then we'll probably be asked to do a full album."

Are you happy with the EP? Joel: "Well I would like to stress that Combat produced and mastered it themselves even though we tried to do it ourselves. Basically it was in their hands and they've done what they wanted with it."

Obviously you would have prefered to have recorded a full album, but aren't you worried that making your debut vinyl appearence this way could do more harm than good? Bill: "Well, we weighed up the possibilities before we agreed to do the "Boot Camp" EP with Combat, and we'd had a lot of response from other small independent lables, but the reason we went with them was because Combat have lots of distribution outlets through Important - much better than a lot of independant labels - and we wanted to get the product out to as many people as we could.

"We would probably have had more control over the production if we were on another independant label, but the big thing for us was to get a good distribution."

Is your deal with Combat long term? Joel: "We've signed a 40 month contract."

So what happens if they EP doesn't sell and Combat don't want you to do an album; does that mean your still tied to Combat until your contract expires? Bill: "No, I'd imagine if it doesn't sell then they'd drop us; there's a fair amount of flexibility in the contract on their part.

"I guess if they really wanted to be hard they could keep us for 40 months, but Combat have, been really receptive and real positive about working with us so I don't see any real problems."

So will POWERMAD pass their apprenticeship and gain the chance to record a full album with Combat? Well that's up to you - the metal buying public. But I certainly hope they do because, although the recording quality of the EP doesn't really do them justice, POWERMAD are a very talented and imaginitive band with a lot to offer, and deserve their chance to show that they can deliver the goods on vinyl, given the right facilities.

The band, who are incidentally looking for management, can be contacted at: POWERMAD c/o Bill Hill, 1115e. 38th St., Minneapolis, MN 55407, USA.

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